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IMPORTANT NOTICE

Charles Sedelmeyer, the Publisher

of the

Complete Work of Rembrandt ⁽¹⁾

by

WILHELM BODE

informs the subscribers, that he will publish in the course of this year

a Supplementary Volume

to that work, containing

the pictures by Rembrandt, which have come to light,
since the issue of the eighth volume.

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(1). See page 207 of this catalogue.

ILLUSTRATED
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of the
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of
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by OLD MASTERS

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containing also
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of the Sedelmeyer Gallery
published to date

PARIS
6, rue de La Rochefoucauld, 6
—
1913

DUTCH, FLEMISH AND GERMAN
SCHOOLS

COTER (COLIN de)
(xvth century)

1. — An Apostle

He is represented standing, nearly full length, turned three-quarters to the right. He is bare-headed, and has thick curly hair; his beardless face is bathed in tears. He wears a green tunic, and over it an ample red mantle bordered with gold embroidery. He raises his left hand to his eye, and holds in his right an open book with gilt edges. At the top of a hillock behind him is a cave formed by boulders with trees growing between them. At the entrance of the cave an old man in a green tunic is seated, and beside him is St. John in a red tunic, carrying his cross.

Panel, 43 1/4 in. by 28 1/4 in.

In the R. von Kaufmann collection, Berlin, there is a pendant to this picture, a *Lamentation of Mary Magdalen*, which came from the Tabourier Sale (1898), and was in the Queen of Spain's collection.

CUYP (AELBERT)
(1620-1691)

2. — Peasant Girl milking a Cow

A peasant girl in a bluish dress, a red bodice with white sleeves, a brown apron, and a huge white straw hat, her face turned to the spectator, is milking a large red cow, turned to the right. Lying in the grass near her are a white goat, and two large metal cans. A little further, to the right, are two men, and two cows with a dog. In the background, a river with its vessels and sailing boats flows right across the landscape. The whole scene is bathed in the warm glow of late afternoon.

Signed below on the right : *A. Cuyp.*
Canvas, 37 in. by 46 3/4 in.

Engraved by W. Unger.

Exhibited at the British Gallery, London, in 1829.

— — — Kunsthalle, Hamburg, in 1887, n° 28.

Described by Smith (vol. V, p. 304, no. 70), who calls it "a production of superlative quality". — Smith, vol. IX (Supplement), 1842, p. 651, no. 9. — Mentioned by Weber, F. Schlie, Woermann. — Described by C. Hofstede de Groot, *Hollandische Maler*, vol. II, p. 105, no. 367. — Charles Blanc, *Le Trésor de la Curiosité*, vol. II, pp. 129 and 191.

From the collection of Sir Simon Clark, 1834.

— — — Sir S. Scott, Bart. 1840.

— — — Alton Towers.

— — — Scarisbrick.

— — — Nieuwenhuys, London.

— — — Consul Weber, Hamburg.



1. — COTER (COLIN DE.).



2. — CUIJP (AELBERT).

3. — Crucifixion. (Triptych).

Central panel : Christ, his bowed head crowned with thorns, hangs on the cross, which a fair young woman clasps in her arms. Near her St. John, looking up at the Saviour with a face full of anguish, supports the fainting Virgin; two holy women kneel and pray in attitudes of fervour and despair. On either side of Christ are the thieves, bound to their crosses, and over his head a dark cloud opens to disclose a cluster of angels. Below, a helmeted centurion with a spear in his hand, advances on horseback, pointing at the Saviour. Near him, another warrior brandishes a sword over a man already sinking to the ground. In the foreground to the right, an old man with a white beard and hair, holding a cloak, crouches down, casting a look of terror and hatred at the crucified Christ. On the ground near him lie a skull and some bones. In the background a troop of horsemen approach the city, the towers and walls of which are visible.

Wings. The donor and his wife are represented in landscapes, the former on the left, the latter on the right. The donor kneels before a prayer-desk on which are his armorial bearings. St. Paul stands behind him, leaning upon his sword. In the background, before the gates of a town overhung by a precipitous rock, the scene of the conversion of St. Paul on the road to Damascus is represented. Christ appears above in the clouds, with two angels. The donor's wife also kneels at a prayer-desk adorned with her arms. Behind her is a Pope in pontifical robes with the tiara on his head, his crozier in his hand. In the background is a scene which no doubt represents an episode in the life of this personage : a kneeling prelate, about to be beheaded. Christ appears above in the clouds.

Central Panel, 48 $\frac{3}{4}$ in. by 31 $\frac{3}{4}$ in.

Wings, 48 $\frac{3}{4}$ in. by 13 $\frac{3}{4}$ in.

From the collection of M. Jean Dollfus, Paris.



3. — COXIE (MICHEL VAN).

4. — Holy Family (Triptych)

Central Panel : The Virgin is seated in the foreground, holding on her lap the naked Infant, who stretches out his arms to Saint-Anne, seated beside them. The Virgin is dressed in a white gown under a dark brown mantle. Saint-Anne, all in red, holds out her hands to take the Infant Jesus. Behind them an old man with a long white beard, offers a fruit to the child with his right hand, resting his left hand on St. Anne's shoulder. Behind them two elderly men are standing. On the other side is St. Joseph, with white beard and hair, in a brown mantle lined with yellow, holding a gray felt hat in his right hand. In the background a chain of bare, abrupt mountains, at the foot of which is a fortified town, watered by a river, flowing under a bridge of several arches.

Left wing : A young woman holds in her arms a child scantily draped in a piece of white linen. A fair little boy seated at her feet, reads in a book bound in black. Behind this group a man with chesnut hair and beard. In the background, a castle at the foot of blue mountains with roseate reflections on their crests.

Right wing : A young woman holds on her lap a child who is taking some cherries from a dish offered to him by a little boy. Behind him is another little boy in red, and a man looking up at a little boy who is perched in a tree. In the background, rocks overgrown with plants, and in the middle of a sheet of water a castle, flanked by a bell-tower with three turrets, and connected with the land by a draw-bridge.

In the upper part of the panel is painted an arched frame in gold, formed by a conventionalised branch. Within the half circle, on a gold ground, are : a child round which a serpent is coiled, a naked warrior drawing a bow, a bearded man overcoming a lion, a centaur fighting with a man who is about to strike him with a club; and, on the right wing, a satyr, quietly playing the flute, and looking at a young dryad extended before him, clasping a child in her arms.

Signed on a stone at the Virgin's feet
in the central panel : *H. D. 1515.*

Panel. Central Panel, 47 1/2 in. by 32 1/4 in.
Each wing, 47 1/2 in. by 14 in.

From Count Orsetti's Collection, Lucca (Italy).



4. — DÜRER (HANS).

DYCK (SIR ANTHONY VAN)
(1599-1641)

5. — The Countess of Arundel

Standing, full length, life-size, turned three-quarters to the left, her eyes fixed on the spectator. There are white flowers in her frizzled hair. She wears a black dress, the sombre mass of which is relieved by a broad white collar trimmed with lace, covering her shoulders, and slightly open at the breast. Round her shoulders she wears a heavy necklace of three rows of pearls, caught up in front by a large precious stone. Her short sleeves are also trimmed with white ruffles, and a light-coloured sash is knotted round her waist. In her left hand she holds the handle of a black feather fan. Her right hand rests lightly on the arm of a heavy red velvet chair. The background is formed by a red drapery, in front of which is a round table. On the ground is a red carpet with a black and white pattern.

Canvas, 83 $\frac{1}{4}$ in. by 50 $\frac{1}{2}$ in.

Described in a letter of M. Max Rooses, who vouches for the authenticity of the picture.

From the collection of Sir Henry Bedingfield, Bart, Oxburgh.



5. — DYCK (SIR ANTHONY VAN).

DYCK (SIR ANTHONY VAN)

(1599-1641)

6. — Lady Rachel Fane.

Daughter of Francis, first Earl of Westmoreland, married Henry Bouchier, Earl of Bath, and secondly Lionel Cranfield, Earl of Middlesborough. Died 1680.

Against a background formed by a brown column and a green drapery, the radiant figure of the young sitter is brilliantly relieved. Dressed in a rich court gown of white brocaded satin, she appears standing, full-length, life-size, turned very slightly to the left, her face almost full to the spectator. Curling chestnut hair ornamented with an orange bow enframes the youthful oval of her face. Round her neck is a string of large pearls, with a pendant of rubies, terminating in a single pearl. Another necklace, of emeralds, fastened in front and at the shoulders, and a deep lace collar, adorn the very low bodice. Orange ribbons with bows are fastened round her waist, and round her puffed sleeves. Her left hand, on the wrist of which is a bracelet, hangs by her side. In her right she holds, with a dainty gesture, a rose plucked from a cluster of rosebushes and large-leaved plants beside her. Behind her is a vase ornamented with masks and containing an orange-tree, bearing a few oranges among the dark foliage.

Below, to the left, is the inscription :

*Rachel, daughter to
Francis E. of Westmoreland.*

Canvas. 83 1/2 in. by 52 in.

Described by Waagen, *Art Treasures in Great Britain*, vol. III, p. 410.

M. Max Rooses says : " It is a type of elegance and aristocratic grace; Van Dyck never painted a more seductive portrait ".

From the collection of the Earl of Westmoreland.

— — — Hon W. Lowther, father of the Speaker of the House of Commons.



DUCK (AMSTERDAM)
(Collection of the) Royal Dutch

DYCK (SIR ANTHONY VAN)
(1599-1641)

7. — Portrait of a Burgomaster

Standing, three-quarters length, the face almost full to the spectator, the figure turned slightly to the right. He has long curling brown hair, a small moustache, and a scanty chin-tuft. A very dark blue cloak thrown over his left shoulder and drawn across in front under his right arm is worn over a doublet of dark gray striped satin with lace cuffs. A deep lace collar covers his shoulders. Behind him is a heavy curtain of red velvet, draped to show a stormy sky and distant mountains.

To the right a column on which is painted a shield, and the inscription : *ANNO 1620*

ÆTATIS SUÆ 30.

Panel, 38 in. by 28 1/4 in.

Reproduced in *Klassiker der Kunst*, p. 161, where it is described as the "Portrait of a member of the de Charles' family".

From the collection of Massey Mainwaring, London.

— — Sir George Donaldson, London.

DYCK (SIR ANTHONY VAN)
(1599-1641)

8. — The little Prince

He is represented on a balcony, standing, full-length, his right leg advanced, as if he were walking away from the stone balustrade. He confronts the spectator, his head three-quarters to the right, his eyes raised a little in the same direction, as if to a person he is saluting, baring his head as he turns away. The little head with its chestnut hair rises from a white collar. He wears knee-breeches with gold buttons, a doublet of black satin with the same ornament, drawn in to his figure by a belt with a gold buckle, from which hangs a little sword, the pommel and guard of which are seen on the left side, while the sheath appears between his legs. A double gold chain is slung crosswise from shoulder to waist. In his right hand he holds a black felt plumed hat, his left rests on his hip. Behind him is a column with a little drapery.

Canvas, oval, 51 in. by 37 1/2 in.

Monsieur Pol de Mont of the Antwerp Museum thinks that this portrait represents a member of the Lommellini family, as it belonged to them before it passed into the Cattanei collection.



3. — DYCK (SIR ANTHONY VAN).



7. — DYCK (SIR ANTHONY VAN).

9. — The Nativity (Triptych)

Central panel : The Virgin, with the Infant Jesus on her lap, is seated in the ruins of a stately building, surrounded by the Magi and their followers. The Child, standing, and naked, stretches out his hands to the chased vase presented to him by the oldest of the Magi, a venerable man with a white beard and hair. At his feet lie a sceptre and a richly trimmed hat. To his left, the second king, with black hair and beard, advances, taking off his hat, and holding in his right hand a chased goblet in the shape of a heart. To the right the negro king, bearing another chased cup. Behind this group, St. Joseph stands in a humble attitude beside some men-at-arms in rich armour. To the left are two warriors, one of whom leans upon a halberd. Through an archway on the right, there is a view of an undulating landscape, in which a town with a fortress rises from a depression in the ground. From every side, men-at-arms are pressing forward to a stream, where some of their comrades are watering their horses. In the distance to the left, a landscape with a rocky peak, crowned by a fortress. A troop of armed men advance through the doorway of a ruined castle.

Left wing : In the ruins of a palace, the Virgin and St. Joseph are kneeling by the Infant, who is lying on a white sheet on the ground. Beside them are a truss of straw and a crook. On the other side, two angels are praying fervently. To the left the ox and the ass are eating under the shelter of a little thatch. Towards the background, the shepherds are seen hastening to the spot, guided by an angel who is flying through the blue air. Above the Holy Family two angels hold a scroll with the inscription : *Gloria in excelsis Deo...*

Right wing : In the Temple, under a canopy of dark velvet with a gold edging, a matron kneels at a square table, on the white cloth of which is a cage containing two pigeons. She presents the Infant Jesus to the High Priest, who is standing on the other side of the table. The Virgin advances with downcast eyes, holding a candle in her hand. Near her is St. Joseph holding two pigeons. Several men and women accompany them. Through the open door there is a view of the town with houses and towers rising in terraces.

Central Panel, 32 1/2 in. by 27 1/2 in.

Wings, 32 1/2 in. by 12 in. each.

From the collection of M. Konsero, Consul of Guatemala at Seville, Spain, whose grand-father acquired the picture from the convent of the Carmelidas, Cáceres, Spain.



9. — FLEMISH SCHOOL.

HALS (FRANS)
(1586-1666)

10. — Portrait of a Man

Represented full face and half-length. He has a dark complexion, a slight moustache, and chin-tuft, and wears a large plain black felt hat. A broad untrimmed white collar falls over his shoulders. He wears a black doublet with green slashings and deep lace cuffs. A cloak hangs over his left arm, and his left hand, in a white glove, is placed on his hip. In his right, which he holds slightly forward, he holds the other glove.

To the left is the inscription : *ÆT. SUÆ 29*

ANN° 1630.

Canvas, 40 in. by 30 in.

Exhibited at the Royal Academy in 1894 (no. 86) and in 1910 (no. 78).

Mentioned by Hofstede de Groot, no. 295.

— — Moes, no. 134.

From the collection of Lord Cremorne, who exchanged it with Lord Campbell or a picture by Rubens. It passed from Lord Campbell's collection, by inheritance, to that of Lord Amherst, at Montreal, Sevenoaks, England.



HALS (FRANS)

Portrait of a Man

HOBBEEMA (MEINDERT)
(1638-1709)

II. — Landscape

In the shade of some large trees in full foliage is a low farmhouse with a thatched roof. The shutters of a side window are open. A wooden fence separates the house from the road, at the side of which there are mounds overgrown with grass, bushes, and large withered branches. On the white road, which is scored with two deep ruts, a man in a large gray felt hat is talking to a peasant woman in a red skirt and a white cap and apron. A black dog snuffs at the soil a few steps from the couple. In the right corner, a worm-eaten tree-trunk is lying in the grass. Towards the left, a hedge runs along the road towards another thatched house among trees and bushes. A fine pale blue sky with heavy clouds.

Signed below towards the right.

Panel, 23 1/2 in. by 33 1/2 in.

Exhibited at the "Sezession" of the Exhibition of Masterpieces of the Renaissance, Munich, 1901 (no. 98).

From the collection of Consul Weber, Hamburg, 1912.

HOOCH | PIETER DE |

| 1629-1677 |

12. — « The Parrot »

In a room, near a window, admitting the sunlight which forms a luminous square on the wall, a young negro is letting down by means of a cord a tall cage suspended over a table covered with a crumpled cloth, an earthenware pitcher, and a half-filled glass. Through the open door of the cage, a parrot stretches out its head towards the dainty, offered it by a fair-haired young woman in a yellow bodice. Beside her stands another young woman in a red dress, with a shawl over her fair hair, and a pearl necklace round her neck, holding a tray in one hand and a bottle in the other, and looking at a gentleman, who is seated near a table, his back turned to the spectator, and holds a clay pipe in his left hand. On the wall hang a sea-piece in a black frame, and a lute.

Signed below on the left, on the cross-piece of the table.

Canvas, 26 1/2 in. by 22 1/4 in.

Mentioned by von Pflugk-Hartung, J. Schlie, Woermann, Hofstede de Groot (vol. I, p. 563, no. 111).

Dr. Hofstede de Groot suggests that this may be the picture which was sold at Amsterdam on May, 7, 1804, no. 74.

A. Meynts Sale, Amsterdam, 1823.

From the collection of Consul Weber, Hamburg, 1912.



11. — HOBBEEMA (MEINDERT).



12. — HOOCH (PIETER DE).

HOOCH (PIETER DE)
(1629-1677)

13. — Dutch Garden-Court

In a little garden stands a small red-brick house. In the foreground to the left, along the building, creepers rise to the roof, where they spread into a thick cluster of foliage. A little lawn with flower-beds extends from the house to a trellised partition, dividing the garden from the court properly so-called. To the right, on the lawn, stands a woman with a white handkerchief on her head, carrying a flat basket. Behind her a clump of plants. In the background, in the little court, where there is an open shed, stands a man in a black hat. On the red-tiled roof of the shed, there is a slight trellis-work fence, above which rises a large red-brick house.

Signed and dated 1661.

Canvas, 27 1/2 in. by 23 1/4 in.

METSU (GABRIEL)
(1630-1667)

14. — Young Woman with her Page

In the middle of a rich interior, of monumental proportions and architecture, a young woman in an embroidered white satin gown, with a white scarf over her head, stands before her dressing-table, and holds a flower to her face with her right hand. She is reflected in a mirror with a richly carved frame set on the table which is covered with a red cloth. In front of the glass is a chased casket. Near the table, a little dog stands on his hind-legs upon a stool, and rests his fore-paws on his mistress' hip, as if begging for a caress. Behind the lady, a young page in an embroidered doublet, with long fair hair, brings her a ewer on a tray. An open door on the right shows a fountain and the wing of a palace. The background in the centre is formed by an immense bay, opening on a rotunda surmounted by a dome. From the ceiling with its sculptured friezes, draperies descend to the capitals of the Ionic columns.

Signed.

Panel, 19 1/2 in. by 17 in.

Exhibited at the Royal Academy, London, 1910, no. 84.

Described by Smith, vol. IV, p. 106, no. 104 ("This is a brilliant and beautiful example of the master..."); by C. Hofstede de Groot, vol. I, p. 280, no. 103.

From the collection of Van der Pot, Amsterdam.

—	—	W. Buchanan, London.
—	—	Gray, 1839.
—	—	Labouchère.
—	—	J. Harris.
—	—	Major E. H. Griffith, England.



14. METSU (GABRIEL).



15. — HOECH (PIETER DE).

15. — Dancing in the Barn

A numerous company of merry-making peasants are assembled in a huge barn. Through the open door the sunlight pours in, and there is a glimpse of blue sky and foliage. Close to the entrance, a couple is dancing to the strains of a bagpipe, watched by some children and peasants grouped round the musician. Others are installed opposite the door, drinking and smoking. To the left of the door, another group of eight persons, men and women, are engaged in the same manner. In the foreground on the right, the master of the place, in a large pointed felt hat, a blue doublet and brown hose, offers a crony in a brownish purple coat the glass of wine he has just poured from an earthenware pitcher. The guest accepts it deferentially, taking off his hat, in which he has stuck his clay pipe. Beside him is a woman in a red jacket, with a white head cloth, holding a little child by the hand. On a chair near them are a towel and a red earthenware basin lined with green. A little boy with a large gray felt hat on his head, stands on a stool, holding a spoon. Behind the group is a man asleep, his head resting on a table. In the background on the right four persons are playing cards. Hanging to the walls and the ceiling on every hand are domestic utensils, baskets, nets, etc.

Signed : *A. van Oostade*, 1652.

Panel, 25 in. by 22 3/4 in.

Engraved by Suyderhof.

— — Jacquemart, *Gazette des Beaux-Arts*.

Mentioned by Descamps.

— — Smith, vol. I, p. 117, no. 34.

— — Hofstede de Groot, no. 545.

From the collection of Braancamp, 1771.

— — A. de la Haute, 1821.

— — Lapeyrière, 1825.

— — Boursault, 1835.

— — Blin, Paris, 1874.

— — Prince Demidoff de San Donato, 1880.

— — Yerkes, 1910.



15. — OSTADE (ADRIAEN VAN).

OSTADE (ISACK VAN)

(1621-1649)

16. — Winter-Scene

Beside a frozen stream stand a few huts on the roofs of which the snow still lingers. On the threshold of the workshops adjoining the huts, are some women, some children playing, a dog and a hen. A peasant perched on a cart passes by a wide gateway, cracking his whip. Another ascends towards the rising ground in a sleigh drawn by a horse. Behind him is a boat which has drifted against the bank. Farther on, a third peasant feeds his horse, and a fourth, in a green coat, harnesses his to a *char-à-bancs*. Behind this, at the entrance of a tent, some half-dozen persons in bright-coloured cloaks talk and drink together. On a road above is a carriage covered with a tarpaulin. All the left part of the picture from foreground to background, is occupied by the frozen sheet of water, where children with their sleighs, skaters, men in boats or sleighs drawn by horses disport themselves. Along the shore on the right rise masts with their sails; opposite, the silhouettes of windmills, and in the background a town shrouded in mist. A stormy sky hangs over the whole.

Signed : *Isack van Ostade*, on a little sleigh in the foreground.

Panel, 27 1/4 in. by 34 1/2 in.

POTTER (PAULUS)

(1625-1654)

17. — The Return of the Flock

Under a fine sky with light clouds, on the banks of a river winding between green undulations, the herd, his water-bottle slung to his cross-belt, and his crook in his hand, guides his flock of sheep, goats and cows before him into a narrow path which opens between two trees with twisted branches. A young woman is seated on one of the cows. A dog is waiting at the foot of a tree in the foreground. At the head of the flock is a sheep, which stops to drink from a brook that flows towards the river among rushes.

Signed to the right on the tree :

Paulus Potter, and dated 1650.

Panel, 15 1/2 in. by 20 1/4 in.



16. — OSTADE (ISACK VAN).



17. — POTTER (PAULUS).

18. — The Consul Fabius Maximus

This picture was formerly known as "The triumphal Entry of Scipio Africanus". In the Catalogue of the Rembrandt Exhibition at Leyden, 1906, it was called "The triumphant Roman Consul orders his father to dismount".

But the passage in the *Facta et dicta mirabilia* by Valerius Maximus (1. 2. 4), says M. Schmidt-Degener, mentions details which make evident, that Rembrandt followed this author who was much more popular in the seventeenth century than at present.

The hero is the young Consul Fabius Maximus, the son of Cunctator, Hannibal's famous adversary. His father came to meet him on horseback, and affected to disregard the custom, in obedience to which every horseman was expected to dismount on the arrival of a Consul. The young man, although full of filial respect, ordered the next licitor to enforce the law. The licitor transmitted his order and the old man obeyed at once, saying: "I did not despise thy lofty office, my son, but I desired to see if thou knowest to behave as a Consul".

In the centre of the composition the young Consul appears seated on a small white horse, like an equestrian statue. On his head is a helmet with gold and silver reflections, the crest of which is crowned with a plume of white and gray feathers. A bronze cuirass protects his breast, and a splendid mantle of gold brocade falls in graceful folds over the croup of the horse, with its yellow trappings. In his gauntleted right hand he grasps the commander's baton, which he rests upon his thigh. His grave, youthful head is slightly inclined towards a tall old man with a gray beard and hair, who is standing before him, leaning on a staff, his right hand raised in a gesture at once proud and deferential. A little to the right, below, is the horse from which he has just dismounted, and behind it, some mounted men at arms.

Behind the young Consul are groups of warriors with bronzed faces, the officers of his suite and the standard-bearers, banners, ensigns, eagles, etc. In front of the horsemen stand a man at arms, a licitor with his fasces and axe, and a tall negro.

In the back-ground, the frowning mass of a fortress stands out



REMBRANDT VAN RYN

The Entry into Jerusalem

against a stormy sky. To the right of the building, a crowd of horsemen pour out of a dark doorway in the wall, and winding along a terrace, the men at the head of the troop defile into the valley at the foot of the bastions.

Signed and dated to the right,
on the horse's covering : *Rembrandt 1655.*

Canvas, 71 in. by 77 in.

Exhibited at Leyden at the Rembrandt Tercentenary, 1906, no. 46.

— the Burlington Fine Arts Club, 1909.

Mentioned and described by Smith, *Catalogue Raisonné*, Supplement, p. 793, no. 3, who calls it « The triumphal Entry of a Warrior into Rome ».

Described and reproduced as a full page photogravure in the *Gazette des Beaux-Arts*, 1906, October, tome XXXVI, p. 268 *et seq.*

Mentioned by Vosmaer.

— Dutuit, p. 57.

— in the *Chronique des Arts*, November 3, 1906.

Reproduced by W. R. Valentiner, *Klassiker der Kunst*, p. 373.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*, and in C. Hofstede de Groot's *Catalogue*.

From the collection of Mr. Farrer, London, 1836.

— Lord Ashburnham, London.

— collection of Lady Ashburnham, and that of Mr. John Ashburnham, son of the preceding, Shernfold Park, Frant, Sussex.

The Berlin Print Room owns a sketch of the subject by Rembrandt, which we reproduce below.



REMBRANDT VAN RYN

(1606-1669)

19. — Man cutting a Pen

A powerfully built man, about sixty years old, is seated on a heavy wooden chair in a well-lighted room. He wears a thick bluish green woollen jacket with a white linen collar and a brownish purple cap, pushed back a little from his forehead and showing the silvery strands of his short, coarse hair. His robust, ruddy face is enframed in a short, almost white beard. His eyes, overshadowed by bushy eyebrows, are fixed upon a quill pen, which he holds in his left hand, applying a penknife to it with his right. Both his arms rest on the green cover of a table in front of him, on which lie a sheet of white paper, a pyramid of large books in worn pigskin bindings, parchment portfolios, and documents with heavy pendant seals. To the right, wallets with their cords are fixed upon a handle, at the end of which there is a leather ring. Against the gray wall of the background, we see a large hour-glass, and a confused pile of papers covered with writing, and apparently hanging from a cord.

Canvas, 50 1/4 in. by 42 1/2 in.

Reproduced in *Art in America*, April 1913, which contains an article by Dr. Bode on the picture (p. 10.) *et seq.*

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



19. — REMBRANDT VAN RYN.

20. — The Resurrection of Lazarus

In a cave hollowed in the rock, Christ stands with bare feet at the edge of the tomb of Lazarus. His face, enframed in the long hair which falls on his shoulders, wears an expression of mystical exaltation, and his out-stretched right hand is raised with an imperious gesture. He is dressed in a purplish tunic with wide sleeves, held together at the waist by a brown girdle. A mantle of the same colour is thrown over his left shoulder, covering the whole of his right side. At his feet, a spectral light falls upon Lazarus, who raises himself painfully in his stone coffin, amidst the livid whiteness of the shroud which veils his fleshless head and breast. His parted lips seem to be eagerly drinking in returning life, and his half-closed eyes hesitate to open to the light. At the foot of the tomb the dark shadow of a woman recoils with an instinctive movement of terror. On the further side is a group of persons brilliantly illuminated by the light that breaks into the cave: an old man with a long beard, another in a turban, dressed in a rich robe, and having the features of Rembrandt's father, a man with a long black beard, in a red tunic and cap, a fair young woman in a bluish green gown. They seem to be passionately intent on the scene before them, and their faces, which express a mingling of expectation and amazement, are all turned upon Lazarus as he struggles back to life. Above him in the penumbra gleam a scimitar, in a red sheath with bronze fittings, a bow, a quiver of red leather and bronze full of arrows, a turban with an aigrette and a scarf, hanging upon the wall, which is partly covered by a voluminous drapery, falling from the vaulted roof.

Panel, 37 in. by 32 in.

Engraved in line by Klauber.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.

From the collection of Winckler, Leipzig, beginning of last century.

— — — Duval, Geneva (p. 34, no. 116, where its dimensions are given as "38 inches by 32 1/2", and "96 cent. sur 84"), sold in London, 1846.

From the collection of Comte de Morny, Paris, 1852.

— — — M. Jules Beer, Paris.

(A picture of the same composition of a much smaller size was reproduced by Bode, *Complete Work of Rembrandt*, vol. I, number 45. It was by error that the pedigree of the present large picture was there attributed to the small one).



20. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

21. — Woman with an Eastern Head-dress

Bust, life-size, turned three-quarters to the left, on a grayish-green background. The ruddy oval face, with its short-sighted brown eyes and parted lips, is enframed in thick curling chestnut hair. On her head she wears a kind of turban of a variegated material, in which orange and a brilliant metallic green predominate. A large gold clasp set with a white stone ornaments it in front. Billows of silvery lace fall over her shoulders, under a black velvet cloak bordered with fur, and opening in front over a white chemisette. Her hand, with a white cuff at the wrist, rests on a large book bound in yellow which lies open before her.

Signed on the left : *Rembrandt f. 1635.*

Panel, 25 3/4 in. by 20 1/4 in.

From the Fitz James Gallery, England, 18th century.

From the collection of the Princess Cellamare of Naples.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



21. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

22. — Portrait of a Man holding a Stick

Bust, life-size, turned three-quarters to the left, full face, the head slightly bent. A black cap with a drooping feather and a narrow gold edge rests upon his long dark hair, which falls in curls over his shoulders. His dark eyes, under slightly knitted brows, are fixed upon the spectator. A slight moustache shades the upper lip of his resolute mouth. His dark brown cloak is open at the breast, showing a kind of white collar emerging from a light yellow doublet. In his left hand, which is raised to his breast, he holds a cane.

Canvas, 29 1/2 in. by 24 3/4 in.

Exhibited at the Royal Academy, Winter Exhibition, 1910, no. 62.

From the collection of Mr. J. Henry H. V. Lane, of King's Bromley Manor, England.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



22. REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

23. — The young Samson

Three-quarters length, turned three-quarters to the left. He is seated in a massive arm-chair, his right hand laid flat upon the arm, his left hand resting on a small round table. His powerful head, enframed in long curling hair, is turned three-quarters to the left. He wears a large blue turban gleaming with gold and jewels and surmounted by an aigrette. A tunic of brocade, held together by a girdle at the waist, falls over his knees. It is fastened at the breast by a gold clasp, over a shirt of fine white cambric, cut low, and leaving the sturdy throat bare. A heavy cloak of black fur, edged with a lighter fur, falls in majestic folds from his shoulders. Behind him is a dark drapery, and the columns of a vaulted hall.

Canvas, 59 in. by 47 1/2 in.

From the collection of Colonel Hope, England.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



REMBRANDT VAN RYN

The Queen of Sheba

RUISDAEL (JACOB VAN)
(1628-1682)

24. — The Ruins

A wooded landscape. In the foreground, a road, starting from the right corner, runs along a plantation of high trees. Under the trees is a man in a red cap, seated, with his back to the spectator. The road turns off to the right and passes along the base of a ruined feudal castle, the crumbling walls of which are covered with a luxuriant vegetation. To the left of the road are some fallen trees and low bushes among which three goats are browsing. Below the castle is a water-course, with a rustic bridge across it. On the other side of the water rises another wall of a tower, also overgrown with greenery. Between the two ruins one sees a man walking beside a woman seated on an ass. Towards the horizon a range of wooded hills.

The figures of the picture are painted by N. Berchem.

Signed below to the right : *R.*
Canvas, 45 $\frac{1}{4}$ in. by 37 $\frac{1}{2}$ in.

RUYSDAEL (SALOMON VAN)
(about 1600-1670)

25. — Banks of the Meuse

From the foreground on the left, a strip of land traverses the landscape and disappears in the distance on the right. A group of large leafy trees stands by the waterside, and all the expanse of land is covered with verdure, through which emerge the roofs of houses, a windmill, and further off, a place with a lofty church tower. Quite to the left, a peasant on a gray horse brings his cattle to the water. A black and a brown cow are already standing in the stream. A little further, a cart with several persons in it, driven by a peasant on foot, disappears among the trees. Towards the right, a large ferry-boat, with some fifteen passengers on board and two vehicles, one covered with a tarpaulin, glides over the water in which a few ducks are disporting themselves. Further off, a sailing vessel with half a dozen fishermen on board makes for the background, towing a little boat behind her. Over the scene stretches a wide sky streaked with bands of gray, yellow, and mauve clouds, illuminated here and there by the afternoon sunshine.

Signed on the ferry-boat with monogram and dated 1664.

Canvas, 35 in. by 51 $\frac{3}{4}$ in.



24. — RUYSDAEL (JACOB VAN).



25. — RUYSDAEL (SALOMON VAN).

26. — Anthony and Cleopatra

On a dais covered with an oriental carpet, Anthony, dressed in a purple robe, a laurel crown on his head, is seated on a throne-like chair, near a sumptuously spread table. He turns with a gesture full of passionate fervour to Cleopatra, who is seated near him, dressed in a pale blue satin gown embroidered with gold. A scarf of light blue gauze is drawn across her bare breast. On her fair hair she wears a diadem of gold and pearls. In her left hand, the fingers of which are affectedly extended, she holds a long-stemmed glass to her lips. In her right, she holds a large pearl. On the table, which is covered with a carpet and a white cloth, is a metal dish containing a whole peacock. On one side is a tall cup full of red wine, on the other, a cut loaf. To the right of the table is seated a bearded old man in a black cap adorned with gems, and a long black robe. He holds a glass in one hand, and with the other points reprovingly at the amorous couple. Beside him a warrior in helmet and cuirass, leaning upon his shield, contemplates the scene with an expression of wrath, in which there is a mixture of curiosity, and perhaps of concupiscence. Behind him a person to whom the painter has given his own features lifts his glass with a smile of sly toleration. To the left, a dresser with a bowl of fruit. A servant, who approaches the dais, a dish in his hands, exchanges amorous glances with a serving-woman, who holds a ewer. Behind the principal group, slaves, servants, guards, women, officers, and the cook. A red drapery is looped back, showing a view of the gardens. Two lamps are lighted, and in their smoke floats a Cupid, with his bow, stretching out his hand over Anthony and Cleopatra.

In the foreground are a large ewer, a dish containing half a melon and a slice of the fruit, some grapes, a horn-handled knife, a bronze vase and, a little further off, a small dog.

Signed : *J. Steen.*

Canvas, 44 1/2 in. by 75 in.

Mentioned by Hofstede de Groot, no. 86 b.

From the collection of Lord Ribblesdale, London.



26. — STEEN (JAN).

27. — Kermesse

On one side, the village and a crowd of roysterers, male and female, merrymaking; on the other, the castle, and a group of persons of distinction, of irreproachable propriety. All the right side is occupied by the houses of well-to-do peasants, their thatched roofs overhung by trees. From an open window a young woman with her elbows on the sill, looks out at the animated crowd swarming in the market-place, in the centre of which is a tree. Grown men and young lads, with buxom wenches in white caps and red, yellow, or green jackets, are seated on casks, tubs, boxes and improvised benches at tables loaded with food. The earthenware pitchers which are seen on the ground, on stools, and in the hands of the men appear to have circulated freely, for the animation is at its height. The merry-makers laugh, and gesticulate, the young folks romp, and a group of dancers circles round a piper who is perched on a cask. A young man in a cap is urging a young woman seated at the first table to join the dance. In the foreground a man in his shirt sleeves and a white cap, holding a clay pipe in one hand and a pitcher in the other, advances towards the dancers. A little further off, under the tree, withdrawing from the tumult, is a quiet group, consisting of an old couple, a young woman with her baby, and a boy playing with a little girl on a tub turned upside down.

To the left, a gentleman in a lilac coat with red ribbons and a lace jabot, a sword at his side, offers his left hand to a lady in a green silk bodice and brown skirt. Near them are three young ladies of quality, one of them holding a little dog in her arms; they are attended by a page in a mauve coat with a black hound. Behind the group, an old woman leaning on a stick, holds out her hand for alms. Quite to the left is a mansion with turrets, flanked by groups of trees. In the background a village dominated by a church spire emerges from the woodland. Over this lively scene stretches a blue sky, the clouds on which catch the rays of the setting sun.

Signed below on the left.

Canvas, 46 in. by 69 1/2 in.



27. — TENDERS (DAVID), THE YOUNGER.

VOS (CORNELIS DE)

(1585-1651)

28. — Portrait of a Lady with her Child.

Life-size, nearly three-quarters length, seated in an arm-chair with a red back, turned three-quarters to the left, her eyes fixed on the spectator. Her hair is dressed flat, and bound by a diadem of pearls and gems. Two pearls hang from her ear. A huge gauffered ruff enframes her face, and lace cuffs are turned back from her wrists, on which she wears gold bracelets. She is dressed in a gown of black satin brocade with a stomacher of gold brocade. With her left hand she clasps her little daughter, whose hand she holds in her right, and who wears a white cap and a satin frock with a white ground. A red drapery, drawn back on a pilaster, shows a landscape with a stormy sky.

Panel, 43 1/2 in. by 34 in.

From the collection of Massey Mainwaring, London.

— — — Sir George Donaldson, London.



28. — Vos (CORNELIS DE).

ITALIAN AND SPANISH SCHOOLS

FRA ANGELICO (GIOVANNI DA FIESOLE, CALLED)
(1387-1455)

29. — The Annunciation. (Diptych)

In the left panel, on a gold ground, the archangel, turned in profile to the right, raises his left arm and forefinger, at the same time advancing his right hand a little. His gentle head with its bright fair hair is surrounded by a halo of chased gold. His large wings, graved in the metal, are also of gold, with iridescent reflections. He wears a pale red tunic, bordered at the neck with a gold band covered with chased motives and characters which are repeated on the trimming of the sleeves and the band which passes over the breast and arms.

On the right panel, also on a gold ground, the Virgin, turned three-quarters to the left, in an attitude of humility. Her fair curling hair is bound with a black ribbon and surrounded by a halo of chased gold. At her neck and wrists are bands, also of chased gold. She wears a red tunic under a blue mantle lined with yellow. Her hands are crossed on her breast; in the left hand she holds a book bound in red, in which she is keeping the place with her forefinger.

Panel. Size of each panel, 12 in. by 10 in.

From the Hamilton Palace Collection, 1882.



29. — Fra Angelico (Giovanni da Fiesole, called).

BELLINI (GIOVANNI)

(1430-1516)

30. — The Virgin and Child with a Donor

The Virgin is represented half-length, in front of an olive drape, facing the spectator. Her head is covered with a white veil. Over her red dress she wears a dark blue mantle with a narrow gold border. The Infant Jesus, a fair boy with reddish hair in a white shirt, is seated on the Virgin's right hand. Behind them, a young, beardless man, with long thick red hair, stands with clasped hands. In front is a ledge of brownish red wood, in the centre of which is inscribed in black letters on a gold cartel: JOANNES BELLINVS.

Painted about 1490.

Panel, 30 in. by 28 in.

The picture was formerly in a church at Venice.

Exhibited at Düsseldorf, Civic Museum, 1912.

It was the subject of an article by D. von Hadeln in the *Zeitschrift für bildende Kunst* (N. F. XXIII, pp. 289 *et seq.*), where it was also reproduced in a full page photogravure.

From the collection of Dino Barozzi, Venice.

-- — A. Sanderson, Edinburgh.

-- — M. Marzell von Nemes, Budapest.

BORDONE (PARIS)

(1500-1570)

31. — Autumn

To the right, Diana, seen from behind, with green leaves in her fair hair, turns her head three-quarters to the left, looking towards the spectator. She wears a tunic of shot brown velvet, held at the waist by a red girdle, and leaving her neck and arms bare. A quiver full of arrows is slung to her baldric. With her raised right hand she holds on to the branch of a tree. Her left hand, grasping her bow, is behind her back. In front of her a faun, in a light violet tunic, with vine-leaves in his hair, and a string of snared thrushes round his neck, lays his left hand on her shoulder and offers her a bunch of grapes with his right. Beside her a winged Cupid holds out a tray which Flora, on whom his eyes are fixed, is filling with crimson blossoms which she gathers from a rose-bush beside her. She is fair, and her breast and arms are bare. A silky lilac robe falls about her and is held together by a violet girdle. A purple mantle is thrown over her knees. In the background fields, woods, and hills under a sky with clouds illuminated by the setting sun.

Canvas, 42 in. by 63 in.

From the collection of Councillor Paul Delaroff, Petersburg.



30. — BELLINI (GIOVANNI).



31. — BORDONE (PARIS).

BRONZINO (AGNOLO DI COSIMO, CALLED)
(about 1502-1572)

32. — Portrait of a Young Girl

Bust, three-quarters to the left, her eyes turned to the spectator. Her frizzled chestnut hair is entwined with a gold chain; a chain of the same kind is round her neck, and a third hangs over her shoulders. She wears a red bodice trimmed with black velvet, and filled in to the throat with a lace chemisette. The opening of the bodice is also bordered with lace, and the puffed epaulettes are ornamented with little green bows. Her right hand, on the little finger of which she wears a ruby ring, is raised towards her breast, holding a white handkerchief trimmed with lace. Green background.

Panel, 21 $\frac{3}{4}$ in. by 17 in.

CALIARI (PAOLO), CALLED VERONESE
(1528-1588)

33. — Portrait of Count Joseph da Porta of Vicenza with his Son

Standing, full-length, life-size, turned slightly to the right, the face to the front, the eyes fixed on the spectator. His eyes, hair, and beard are black. He wears an iron-gray cloak edged with tawny fur, and a wide stole of the same fur covers his chest and shoulders. With his gloved left hand he holds the other glove, draws his cloak together, and clasps the gold pommel of his sword. His right hand is laid on the shoulder of his son, pressing the boy to him. The child wears a blue cloak edged with gold and lined with ermine; he holds in one hand a thin gold chain which is wound several times round his neck, and lays the other hand on his father's arm. At his left side a little sword with a gold guard hangs from his belt.

Canvas, 83 in. by 52 in.

From the Da Porte Palace at Vicenza.

There is a drawing for this picture in the Louvre: it is reproduced in *Veronese*, (Knackfuss' series of *Kunstlermonographien*), p. 5.



33. — CALIARÌ (PAOLO), CALLED VERONESE.



32. — BRONZINO (AGNOLO DI COSIMO, CALLED).

CALIARI (PAOLO), CALLED VERONESE

(1528-1588)

34 — The Virgin and Child with SS. Catherine of Alexandria and Lucy

The Virgin, in a red gown and blue mantle, her fair hair covered with a veil, is seated against a column draped with a green curtain, behind which the branches of a tree appear. She holds on her lap the chubby fair-haired Infant. St. Catherine kneels before them, with her eyes fixed on the Saviour, holding a palm-branch in her right hand. She wears a rich mauve dress and a mantle of gold brocade. Near her is the fragment of a wheel surrounded by an iron band armed with two sharp spikes. Between the Virgin and St. Catherine, St. Lucy bends her head towards the Child. In her left hand she holds a plate, and in her right a palm-branch.

Canvas, 45 $\frac{3}{4}$ in. by 35 in.

Mentioned by Charles Blanc, *Histoire des Peintres, École Italienne*, p. 22, and in Siret's *Dictionnaire des Peintres*, vol. I, p. 165.

From the collection of Marquis de Las Marismas, 1839.

— — — Vicomte Aguado, March, 1843.

Aguado Sale, 1883 (Cat., pp. VIII, 15, 16).

CALIARI (PAOLO), CALLED VERONESE

(1528-1588)

35. — The City of Venice adoring the Virgin and Child

The Virgin, dressed in a red tunic and a bluish green mantle, and wearing a sort of small white cap on her golden-brown hair, holds the almost naked Child, who lies in his swaddling bands on her lap. At her feet kneels a young woman, symbolising the city of Venice, her right hand holding a lion. She wears a dress of white satin embroidered with gold, and a mantle of gold brocade which she draws round her in front; the low bodice is adorned with uncut gems of various colours; over her bare shoulders hangs a string of pearls, and pearls are intertwined in her fair hair, on which she wears the red cap of the Doges. In the sky flutters a little angel, who holds a gold crown over the kneeling woman.

Canvas, 30 $\frac{1}{4}$ in. by 53 $\frac{1}{2}$ in.

Exhibited at Burlington House, 1885.

— — — the Municipal Art Gallery, Leeds, Loan Collection, 1889.

— — — New Gallery, London. Winter Exhibition 1897-1898.

— — — Civic Museum, Dusseldorf, 1912.

From the collection of the Earl of Wicklow.

— — — Lady Milford, London.

— — — M. Marzell von Nemes, Budapest.



34. — CALIARI (PAOLO), CALLED VERONESE.



35. — CALIARI (PAOLO), CALLED VERONESE.

COSIMO (PIERO DI)

(1462-1521)

36. — St. John

A young man, whose beardless face is enframed in long curling brown hair, dressed in a blue tunic adorned with metal ornaments and finished at the sleeves by a band of green. A red mantle, the folds of which he gathers together with his left hand, is thrown over his shoulder. His right hand is raised in benediction. He is represented in a simulated frame, on the lower edge of which stands a gold goblet set with uncut stones, and on the upper part of which a serpent is entwined.

Panel, 33 in. by 23 1/2 in.

The pendant, representing St. Mary Magdalen, is in the Galleria Nazionale in Rome.

Mr. Bernard Berenson writes: « I think there can be no doubt that it is by Piero di Cosimo. I believe further that it is one of the sanest, most monumental, and least freakish works of that fascinating but wayward genius. »

CREDI (LORENZO DI)

(1450-1537)

37 — The Holy Family with St. John

The Virgin, wrapped in a large blue mantle lined with yellow and wearing a brown dress, and a grayish blue shawl on her chestnut hair, kneels, her hands clasped, her eyes bent on the Child, who lies naked on a red drapery spread upon the grass. To their left, the little St. John, scantily draped in a transparent scarf, kneels, holding his cross in his left hand. Behind the Virgin St. Joseph, in a red tunic under a green blouse, sits, leaning upon his staff. The figures are grouped under a portico, two columns of which are visible. In the middle distance is a garden, bounded on two sides by rocks. Beyond, a river flows by a town and some islands, faintly outlined in the bluish distance.

Panel, circular. 37 in. in diameter.

From the Durazzo collection, Genoa.



36. — COSIMO (PIERO DI).



37. — CREDI (LORENZO DI).

38. — The Adoration of the Magi

In the foreground the Virgin, in a red robe and blue mantle, is seated on a stone bench, with the Infant Jesus on her lap. The Child is only partly draped in a piece of white linen embroidered with gold, and his right hand is raised in benediction. The oldest of the kings, kneeling before him, takes his foot in his hand and kisses it. He has a long white beard and white hair, and wears a rich cloth of gold mantle with gold ornaments in relief. On his left, the second king, a black-haired man with a dark complexion, holds a piece of gold plate with his right hand, and removes his crown with his left. He wears a red mantle, embroidered with gold. Standing to the right is a youth, wearing a crown upon his fair hair. He is dressed in a pale blue tunic, richly trimmed, lilac trunk-hose, and red shoes. A dagger with a gilded handle hangs from his belt. He presents his offering to the Virgin, who already holds a piece of gold plate in her hand. All these six persons have golden haloes round their heads. To the left, behind them, under an open shed, are an ox and an ass. Over the roof shines the star. Behind the stable, a bush laden with fruit and an unfinished building. To the right of the group is the retinue of the kings, nobles on richly caparisoned horses, and humbler folks on foot. In the background a town stands out upon the golden horizon. Through the open door of a wall in the centre defiles a brilliant cavalcade, the Magi and their suite.

Panel, 70 in. by 53 in.

Exhibited in Paris at the Exhibition of pictures, statues and artistic objects held for the benefit of the Orphans of Alsace-Lorraine, Salle des Etats, Louvre, 1885.

Mentioned in the *Chronique des Arts* (June 13, 1885, p. 182), in an article signed P. L. (probably Paul Lefort).

From the collection of Sir William Neville Abdy, Bart., London.



38. — FABRIANO (GENTILE DA).

FILIPEPI (SANDRO), CALLED BOTTICELLI

(1446-1510)

39. — The Nativity

(A FRESCO)

In a shelter formed by three gray, crumbling walls and a thatched penthouse roof supported by four roughly hewn tree trunks, the fair Infant, surrounded by golden rays, lies on swaddling-clothes spread on some trusses of straw piled against a rough manger formed of interwoven branches, behind which stand the ox and the ass. The Infant Jesus holds up his left hand, and looks at the Virgin. She is kneeling, dressed in a light blue mantle lined with green and bordered with gold, facing St. Joseph, who, clothed in a blue tunic and a yellowish brown mantle, stands leaning on his staff, and bending his white head towards the Child. Between them the little St. John, in a tunic of coarse stuff, his cross between his arms, presses eagerly towards the Saviour, his hands clasped, and his knees bent. Above the group three angels in red and white, holding a lily in one hand and a book in the other, sing praises, their wings outspread and their bare feet resting upon little white clouds. To the left, two youths are about to enter the shed. In the background a grove of trees, and a hilly landscape with a few houses, and some minute figures. To the right a rocky defile through which the cavalcade of the Magi advances, while in a meadow to the left, shepherds, reposing by their flocks, are awakened by the summons of the angel who flies above them.

Fresco, rounded at the top, painted on a wall, 60 in. by 52 in.

Painted when the artist was still under the influence of Filippo Lippi.

Exhibited in the Louvre, Paris, at the Exhibition on behalf of the Orphans of Alsace-Lorraine, 1885, no. 312.

Exhibited at Budapest, in the Museum of Fine Arts, 1912.

— — Düsseldorf, Civic Museum, 1912.

Mentioned and reproduced in *L'Art et les Artistes*, 1913, XVI, p. 251, no. 96.

Reproduced as a full page print in *Westermanns Monatshefte*, December 1912, p. 540.

From the collection of Sir William Neville Abdy, Bart., London.

— — — M. Marzell von Nemes, Budapest.



39. — FILIPEPI (SANDRO), CALLED BOTTICELLI.

GHIRLANDAJO (DOMENICO DEL)
(1449-1494)

40. — The Annunciation

(Two panels in one frame)

The right panel represents a monumental building, in the paved court of which the Virgin is kneeling before a prayer-desk; on it lies a gilt-edged book. She wears a red tunic, under a blue mantle, and on her hair a white gauze veil. Her eyes and hands are uplifted.

The left panel shows the Angel, one knee on the ground, his right hand raised towards the Virgin, his left holding a lily. He has fair curls, and is dressed in a white chlamys with a gold-embroidered green border, and a yellow mantle, also embroidered with gold. His large wings are green with golden reflections. The architecture is the same as in the right panel, save that the red of the building is rather darker, and that in the background, a vaulted passage shows a view beyond of a garden and a distant mountain.

Panel, 50 in. by 27 1/4. each panel.

From the collection of Sir William Neville Abdy, Bart., London.



40. — GHIRLANDAJO (DOMENICO DEL).

GHIRLANDAJO (RIDOLFO DEL)

(1483-1561)

41. — Virgin and Child with St. John.

In the centre of the composition, the Virgin is seated on a little grassy knoll, dressed in a red gown under a black mantle. On her chestnut hair is laid a lilac shawl. On her lap she holds the naked Child, who has seized the little cross of the kneeling St. John with his left hand, while he blesses him with his right. At the Virgin's feet is a scroll with the inscription: *Ecce Agnus*. To the left a wall of rock, a mill by a stream, groups of trees and, on the horizon, blue mountains. On the right, on a piece of rising ground, a man is making his way to a stable occupied by an ox and an ass. Below, a child and an angel who have just crossed a bridge over the stream, preceded by a little dog. Behind a group of trees rises a town with walls and towers. Beyond the town, a hill planted with trees.

A tondo (round panel). Diameter, 48 in.

From the collection of Sir William Neville Abdy, Bart., London.



* 41. — GHIRLANDAJO (RIDOLFO DEL).

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

42. — Portrait of Don Felix Colón de Larriategui

Turned three-quarters to the left, the face almost full to the spectator, he is seated at his bureau, seen three-quarters length. Long gray hair enframes his clean-shaven face, his lips are parted, his eyes fixed on the spectator. On his black tunic with its wide border and facings of silver, the cross of Santiago is embroidered in red, and he also wears the medal of the order on a red ribbon. Across his waist-coat of silver cloth with a red border a portion of a red scarf is visible. His closed left hand rests on his hip, his right, holding a quill-pen, is laid on the bureau. An open book on the table bears the inscription: « *Juǵados Militares de España por D. Felix Colon de Larriategui. Tomo V.* » The other volumes of the work are arranged on the table. A red ribbon tied round a bundle of papers holds a ticket inscribed: *Año 1794.*

Canvas, 43 1/4 in. by 33 1/2 in.

Mentioned by Charles Yriarte in *Goya*, p. 145; Paul Lafond, Albert F. Calvert, Zapater, *Apuntes*, p. 39; Valerian de Loga, p. 90 and 193, and reproduced in Dr. Kurt Bertels' monograph, pp. 12 and 16.

Formerly the property of the family of the Conde de Robres, Saragossa. From the collection of M. Ricardo Traumann, Madrid.

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

43. — Portrait of Don Diego de Colón (of the family of Christopher Columbus)

Turned three-quarters to the left, the face full to the spectator, on whom the eyes are fixed. The gentleman is seated at a bureau on which he rests his right arm. He wears a black coat and a white waistcoat; a white cravat is tied round his high collar. His olive breeches are fastened with a bow at the knee; his stockings are white, and his low shoes are ornamented with silver buckles. On the bureau, which is covered with a green cloth, are books and an ink-stand with pens. In his right hand he holds an envelope addressed: *Al Señor Don Diego Colón.*

Painted probably about 1820.

Canvas, 61 in. by 40 1/2 in.

This picture remained in the possession of the Colón y Sarria family until 1903, at which date, by the will of Doña Maria Victoria Montalvo, widow of Don Diego Colón de Toledo, it became the property of Don Esteban Ruiz Mantilla.

A little book contains a declaration of the genuineness of the picture by Don Aureliano de Beruete, a genealogical tree showing the degree of Don Diego de Colón's relationship to Columbus, and some official documents.



42. — Goya y Lucientes (Francisco).



43. — Goya y Lucientes (Francisco).

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

44. — Portrait of Gasparini.

Decorator at the Spanish Court

He is seated in a reddish-brown arm-chair turned three-quarters to the left, looking at the spectator. His round, rosy face is enframed in long gray hair: his lips are parted. He wears a dark blue coat edged with gold, the high collar also edged with gold, the facings of red. A white cravat is tied round the neck and falls on the gold embroidered red waistcoat. He holds in both hands a sheet of paper covered with decorative motives.

Painted in 1795.

Canvas, 41 1/2 in. by 31 1/2 in.

Mentioned in *Goya*, by Paul Lafond, p. 141, no. 244, without the name of the sitter: by V. von Loga, *Goya*, no. 222: by R. Oertel, *Goya*, no. 57 (erroneously as a portrait of the Count de Tepa): and in the Catalogue of the Goya Exhibition, Madrid, 1900, no. 100.

Exhibited at Düsseldorf, Civic Museum, 1912.

From the collection of D. Manuel Soler y Alarcon, Madrid.

— — M. Marzell von Nemes, Budapest.

GUARDI (FRANCESCO)

(1712-1793)

45. — The Dogana. Venice

In the foreground on the left several boats, large and small, lie close to the landing-stage, where many persons are walking: a low building with crenellated walls rises from it, the entrance formed by a peristyle consisting of four columns. These support a balcony, behind which is a kind of tower crowned by a globe borne by two human figures and surmounted by a statue. Further off is a church with an immense dome, behind which another dome and belfries appear. The water is dotted all over with boats with red and yellow sails, and gondolas propelled by gondoliers in red caps.

Signed *F. G.* on the boat
in the corner to the right.

Canvas, 33 1/2 in. by 44 1/2 in.



44. — GOYA Y LUCIENTES (FRANCISCO).



45. — GUARDI (FRANCESCO).

MANTEGNA (ANDREA)

(1431-1506)

46. — Salvator Mundi

On the ledge of a marble balustrade, the naked Child Jesus stands facing the spectator, his eyes raised a little. His light brown hair is surrounded by a halo. He holds the cross in his right hand and the globe in his left. Behind, somewhat in shadow, is St. John, who points to the Saviour with his right hand, and holds in his left a scroll, which is twisted round his left leg, and bears the inscription, legible in fragments: *Ecce Agnus Dei qui tollit peccata mundi*. To the right is the profile of the Virgin, an aureole round her head, on which she wears a bluish green shawl embroidered in gold; the ends fall on her pink gown. She is looking down at some sewing in her hands. St. Anne, her head covered with a red shawl, looks at her.

Canvas, 29 in. by 17 1/2 in.

Alsace-Lorraine Exhibition at the Louvre, 1885 (no. 326).

From the Couvreur Collection, 1875.

MELZI (FRANCESCO)

(1491-1567)

47. — Holy Family

The Virgin, in a red gown and green mantle, holds the Child on her lap. He is naked, and has curly red hair. He holds out both hands for a fruit which St. Joseph, in a red tunic and green mantle, smilingly presents to him. The group is relieved against a background formed by a mass of leaves and flowers.

Panel, 37 1/2 in. by 28 1/4 in.

Lent by Mr. Humphry Ward to the Royal Academy Exhibition, London, 1910.



47. — MELZI (FRANCESCO).



46. — MANTEGNA (ANDREA).

MORONI (GIOVANNI BATTISTA)
(1525-1578)

48. — Portrait of a Gentleman

Life-size, turned three-quarters to the left, the face almost full to the front, the gray eyes fixed on the spectator. His brown hair is brushed flat, and his beard is trimmed to a point. He has a weather-beaten complexion, a bony face, and a pronounced hook-nose, and is dressed in an iron-gray doublet edged with gold, with puffed and slashed sleeves. A cravat of gray fur is fastened round his neck. He holds his felt hat in his right hand, his left is placed on his hip.

Canvas, 34 in. by 25 1/2 in.
From Prince Eristorff's Collection, Russia.

PALMA (GIACOMO), THE ELDER
(1480-1528)

49. — Holy Family

The Virgin, in a red dress, beneath which her bare sandalled foot appears, a blue mantle lined with brown thrown across her knees, and a white head-cloth, which falls over her bare neck and shoulders, on her fair hair, holds on her lap the fair-haired naked Babe, who clasps his Mother with his little arms. Near them St. Joseph, with white hair and beard, in a grayish blue tunic and brown mantle, kneels, his right hand on his staff, and looks devoutly at the Child. Behind the group is a stone building. To the right are some trees, and in the corner, a tuft of grass with two yellow flowers. To the left, a wooded landscape with a hill crowned by a round tower, and in the distance a blue mountain.

Panel, 28 1/2 in. by 36 1/2 in.
From Prince Borghese's Collection.



48. — MORONI (G. B.).



49. PALMA (GIACOMO), THE ELDER.

PIOMBO (SEBASTIANO LUCIANI), CALLED SEBASTIANO DEL
(about 1485-1547)

50. — Portrait of Francesco degli Albizzi,

an intimate friend of Machiavelli, and a person who played an important part in the Florentine Republic.

Seated in an arm-chair, in front of a heavy drapery edged with a fringe, three-quarters length, turned slightly to the left, the face almost full to the front, the black eyes fixed on the spectator: the curly hair and the beard are black. He wears a rich dress of dark brocaded velvet with a wide fur stole which covers his shoulders and comes down to his knees. His arms rest on the arms of the chair, and in his left hand, on the forefinger of which he wears a ring set with a precious stone, he holds his gloves.

Panel, 50 in. by 37 in.

Painted in Rome.

Exhibited at the Royal Academy, London, in 1877.

Mentioned by Giorgio Vasari, vol. V, p. 575; by Dr Waagen in the Supplement to *Art Treasures of Great Britain*.

From the collection of the Rev^d. Sanford, who bought it at Florence in 1835 from the Albizzi family.

— — Lord Methuen, London, 1899.

— — Sir George Donaldson, London.

ROBUSTI (JACOPO), CALLED TINTORETTO

(1518-1594)

51. — Ecce Homo

On a raised platform with several steps, Christ, stripped of his garments, a white linen cloth drawn round his loins, his hands bound with a staff between them, a red cloak hanging over his right arm, stands between Pilate and the High Priest. Pilate, an old man with white hair and beard, wearing blue hose and an orange tunic under a red mantle, lays his right hand on his heart. The High Priest, in a crimson mantle and blue robe, worn over a green tunic, points out Jesus to the variegated crowd surging round the steps, and gazing up at him. Women, old men, soldiers, and a man on a white horse are seen in the foreground: a banner and spears rise against the blue sky seen through the arch of a portico. A man in a green tunic with violet reflections, and a red cloak, harangues the crowd. Another, in a round helmet, green hose and a striped blue and white tunic, is kneeling on the steps by a dog. To the right, an old man with a youth.

Canvas, 41 1/4 in. by 53 in.



50. — PIOMBO (SÉBASTIANO DEL.).



51. — ROBUSTI (J.), CALLED TINTORETTO.

ROBUSTI (JACOPO), CALLED TINTORETTO
(1518-1594)

52. — Portrait of a Man

Three-quarters length, turned three-quarters to the left, the face nearly full to the front, the eyes looking towards the spectator. He has short black hair and a brown beard. He wears a rich doublet of red velvet with a black pattern, and a stole of brown fur, the ends of which come down to his legs; round his neck, a white linen collar. His left arm and hand rest on the arm of the chair in which he is seated, his right hand is laid on a round table near the window; two small violet bags lie on the table, which is covered with a red cloth. Through the window is seen a very varied landscape, with trees, a stream, and in the distance a town dominated by a rocky peak. Beyond on the side of a mountain is a town surrounded by a wall which winds in zig-zags to a fortress on the crest.

Canvas, 41 in. by 33 in.



52. — ROBUSTI (JACOPO), CALLED TINTORETTO.

THEOTOKOPOULI (DOMENICO), CALLED EL GRECO

(1548-1614)

53. — Holy family

The Virgin is seated, turned nearly full face to the spectator, her eyes slightly downcast. A light white mantilla drawn over her reddish brown hair, falls over her shoulder on the right, and partly veils the breast she offers to the Infant Jesus. She is dressed in a red tunic and a bluish green mantle. The Child, lying almost naked on his Mother's lap, is partly covered by a piece of yellow stuff, and holds in his hand the drapery that the Virgin has drawn over her breast. To the left St. Anne, her head swathed in a white veil, and wearing a brownish red mantle, leans over the Child, and lays her hand gently on his head. On the other side St. Joseph, a man with a weather-beaten face, and brown hair and beard, dressed in a full yellow mantle, looks at the Child, taking its foot in his left hand.

Canvas, 53 3/4 in. by 40 1/2 in.

Painted about 1604, this picture dates from about the same period as the *Holy Family with St. John* of the Prado Museum, and the *Holy Family* of the Madrazo Collection, at the Spanish Society of America, New York.

Exhibited at Düsseldorf, Civic Museum, 1912.

From the collection of M. P. Tronchet, Paris.

— — — M. Marzell von Nemes, Budapest.



53. — THEOTOKOPOULI (D.), CALLED EL GRECO.

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

54. — The Triumph of Amphitrite

Ariadne, stretched out languorously on a purplish crimson drape in a conch-shell, supports herself on her left arm, while with her right hand she points out the way to the Tritons who bestride the sea-horses harnessed to her car. The pearly brilliance of her flesh is unveiled by any draperies. A bracelet of cameos and pearls encircles her right upper-arm: sea-weeds interwoven with coral, marine-plants, and a string of pearls are laid across her thighs like a scarf. Her hair is also interwoven with pearls, coral, and red and blue ribbons. Behind her, a large white sail, one end of which she holds in her left hand, swells in the wind, and two Cupids with uplifted arms dance for joy in the sunshine.

At the back of the shell, two other Cupids, one of which holds a branch of coral, bend forward to look at a Nereïd clinging to the car, and a robust Triton, who swims after it. Beside these, a fair and chubby winged Cupid, riding on a dolphin, holds the reins intently, careless of his surroundings.

On either side of the shell, the bronzed naked bust of a Nereïd with flowing black tresses emerges from the water. The Nereïd on the right is draped in an iridescent scarf of red and gold held in place by a Cupid.

The two sea-horses seem from the action of their scaly legs to be galloping through the green waters: one is bestriden by a young Triton and a Cupid with pale-green wings, perched on the barbed neck of the beast, and brandishing a branch of coral; the other by an old Triton with shaggy hair and a white beard, crowned with seaweed, who holds in his right hand the reins of his fiery steed, and in



TIEPOLO GIOVANNI-BATTISTA

The Triumph of Amphitrion

his left, the traces of Amphitrite's car. His horse is caparisoned with a reddish brown drapery, and its neck is encircled with a chaplet of sea-weed, shells, and coral. Behind him, a Triton, emerging from the water, blows frantically into a conch. The equipage is preceded by a Triton carrying a pole, at the end of which two fishes are attached.

Two winged Cupids hover above in the reflections of dawn, over the green expanse of waters.

Canvas, 83 in. by 173 1/2 in.

This picture and the following two, *Juno and Selene*, and *Bacchus and Ariadne*, decorated the villa Girola on the Lake of Como, which belonged in the 18th century to Francesco Artaria, who was a friend of the Tiepolos, and for the last thirty years they have been in possession of the Artaria family in Vienna.

Described and reproduced in Pompeo Molmenti's *Tiepolo* (pp. 277 *et seq.*), in Eduard Sack's *Giambattista Tiepolo* (p. 203, nos. 408/10, pp. 204/5), and in Heinrich Modern's *Study on G. B. Tiepolo*.

Mentioned and reproduced in the *Gazette des Beaux-Arts*, 1902, 44th year, third period, vol. 27, pp. 476 *et seq.*; and 1902, vol. 28, pp. 239 *et seq.*

There is a sketch for *The Triumph of Amphitrite* in the Sartorio collection, Triest, reproduced by Molmenti, p. 277.

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

55. — Juno and Selene

The fair-haired Juno, wearing a brown robe over a white gold-embroidered under-dress, is seated on a car, the metal wheels of which are studded with uncut gems. A blue veil is thrown over her left shoulder, and her girdle is fastened in front with a clasp set with a large red stone. She is crowned, and holds in her right hand a sceptre, the end of which rests on her knee. Two peacocks draw the car, urged on by a Cupid with a straw whip. Four other winged Loves escort it, riding upon clouds. The goddess gazes severely at Selene, draped in a crimson mantle, a bluish scarf, and an under-dress of dark green, who flees before her, bearing the lunar disk wreathed with clouds, and a Cupid, nestling in the folds of her mantle. Above Selene hovers the eagle of Jupiter, and higher in the sky, Jupiter himself and Hermes contemplate the scene.

Canvas, 83 in. by 90 1/2 in.

See history of picture no. 54.



55. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

56. — Bacchus and Ariadne

In the centre of a group of trees, Bacchus, naked save for a violet drapery edged with gold which falls from his left shoulder across his leg, his head crowned with vine-leaves and grapes, a garland of ivy slung across his muscular breast, bestrides a cask over which hangs a white sheet. The thyrsus is in front of him; in his left hand is a bow and in his right he holds a golden circlet adorned with brilliant stars above Ariadne's head. She reclines at his feet on a brown drapery spread upon a knoll. There are wheat-ears in her fair hair, and a red mantle with golden reflections enframes rather than veils her nudity. A bracelet with a cameo is clasped round her right upper arm; her right hand, in which she holds a bunch of grapes, rests on a jar ornamented with a mask representing a fawn's head. Behind her are two little winged Cupids; a third, on the further side of the cask, is drinking from a large flask cased in straw. In front, a fourth bestrides a panther, and yet another beside him plays a tambourine. In the corner to the left, Rhea, the mother of the gods, is seated, dressed in a tunic of cloth of gold under a blue mantle, and wearing the mural crown. Over her hovers a Cupid wrapped in a red drapery and holding a garland of roses and blue flowers. In the middle distance a Satyr descends a grassy slope, leading a goat ridden by an infant faun. Beyond is a little town, with a belfry and red-tiled houses, and in the background a chain of blue mountains.

Canvas, 83 in. by 60 1/2 in.

See history of picture no. 54.



56, — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

57. — Rinaldo and Armida

1. *Rinaldo sleeping enchanted by Armida.* — In an exquisite landscape, on a shore bathed by softly rippling waters, Rinaldo, in a buff jerkin, a blue tunic and a red mantle reclines, overcome by sleep. His beautiful curly head rests on his right hand, his left upholds his round shield. Behind him near two trees very close together, Armida's chariot, drawn by two horses, and half concealed by clouds, is drawn up. An attendant nymph in a scanty white drapery, stands by the heads of the horses, looking up at her mistress, to whom she seems to be pointing out the sleeping hero. Seated on a cloud, behind which the wheel of the chariot appears, Armida, in a light yellow tunic under a scarf of orange and pale green which floats in the wind, looks musingly at Rinaldo. A chubby nude Cupid bearing an immense quiver flutters beside her. In the background, a poetic landscape, in which white houses and the portico of a temple are relieved against the dark foliage of trees.

Canvas, 73 1/2 in. by 85 in.

This picture, and the following three are described and reproduced in *G.-B. Tiepolo, La sua vita e le sue opere*, by Pompeo Molmenti (pp. 145-147, and 140, 141).

Mentioned by Eduard Sack in his work on Tiepolo (p. 36, nos. 622, 625),

See also Mr. Malaguzzi-Valeri's report in *Rassegna d'Arte*, 1908, October number, Milan.

From the collection of Mr. Giulio Cartier, Genoa.



57. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770).

58. — Rinaldo and Armida

11. *Rinaldo in love with Armida.* — On a grassy mound in the enchantress' gardens Rinaldo and Armida are seated gazing into each other's eyes. The young woman, draped in light stuffs of orange and blue, which leave her leg bare, holds in her left hand an oval mirror, in which her face is reflected. Rinaldo, whose sword and shield lie on the ground beside him, lifts his face to hers. Two portions of a low white wall, each terminating in a pilaster surmounted by a sphere, open into the recesses of the garden, where on the right, a white rotunda emerges from the foliage, and on the left, the tall silhouettes of pines stand out against the horizon. Against the pilaster on the left Ubaldo and Guelfo, Rinaldo's brothers in arms, bearded and helmeted veterans, lean, one on the wall, the other on a shield, and contemplate the lovers, above whom a Cupid hovers.

Canvas, 73 1/2 in. by 103 in.

See history of picture no. 57.



53. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

59. — Rinaldo and Armida

III. *Rinaldo abandons Armida.* — Seated on a mound, her arm, shoulder, and leg bare, Armida raises a tearful face to her lover, emphasising her lamentations with a gesture of her right hand. Standing in front of her, draped in his mantle which he holds together with his right hand, while his left hand rests on his large round shield, Rinaldo looks down at the enchantress with an expression of regret and hesitation. Behind him his two stern comrades apostrophise him, urging him to the neighbouring sea, and pointing to the galley, at the prow of which an oarsman is seen rowing. To the left, a wood, and behind a rock, a broken fluted column, and a slanting pine-tree.

Canvas, 73 1 2 in. by 103 in.

See history of picture no. 57.



59. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

60. — Rinaldo and Armida

IV. *Rinaldo with the Hermit.* — In a desolate landscape by the sea-shore, Rinaldo stands beside the hoary hermit, who holds the young man's shield on his knee with his right hand, and points to it with a wand in his left, apparently expounding the lofty deeds of the youthful hero's ancestors graven upon it. At Rinaldo's feet lie his cloak, partly covering a quiver, and on it is his chased and plumed helmet. Behind them is a tree, and near the shore a galley with two oarsmen. In the corner to the right, the trunk of a dead tree, partly fallen. To the left, some distance from the principal group, Ubaldo and Guelfo stand near a rock, waiting respectfully for the holy man to restore the young hero to himself, and to the army of the Crusaders.

Canvas, 73 1/2 in. by 85 in.

See history of picture no. 57.



60. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

61. — The Trojan Horse

The horse is turned to the left, towards the city wall. A swarming crowd in many-coloured garments, seated, standing, on ladders, and on scaffoldings, hammer, rivet, paint and fix the structure. The men, young and old, work frantically; the women bring materials and refreshments; old men survey the progress of the construction, and help the artificers with suggestions. To the left of the horse is a group formed by an old man and two young women, one of whom carries a child on her arm. Nearer to the front are two old men, one in a yellow turban and a brown mantle; the other, dressed in a yellow tunic, points to the wooden colossus with his forefinger. From the foreground on the left, to the background extends the wall of the threatened city. Domes and towers rise above the houses of Troy. On the rampart, a group of Trojan warriors look down at the commotion below, without any idea of what the monster imagined by the cunning Ulysses has in store for them.

Canvas, 74 1/2 in. by 139 1/2 in.

Exhibited at the Grosvenor Gallery, London, 1880.

From the collection of Prince Pignatelli, Venice.

— Comtesse de Romrée de Vichenet, *née* Beaufort,
Château de Fervoz, Gembloux, near Namur.



61. — TIEPOLO (GIOVANNI BATTISTA).

62. — The Madonna of Mount Carmel surrounded by Saints

The Virgin, wearing a red gown and a blue mantle, and on her head a pale brownish mantilla which falls over her shoulders and breast, stands on the steps of a little square stone altar, in front of a large fluted column, clasping the Infant Jesus to her. The chubby fair-haired Child, naked save for a strip of light stuff, stands upon a brown cushion laid on the altar and with his right hand offers a scapulary to an old man with white hair and beard, who wears a cloth-of-gold chasuble lined with red over his brown cassock, and a light gray glove on the hand with which he takes the scapulary. Kneeling near him, her hands on the steps of the altar on which she has laid a large open book, a nun in a white robe and black veil gazes ecstatically at the Saviour. Behind them an angel bears a crozier, and a man in a cowl holds a cloth on which armorial bearings are painted. To the right of the altar kneels another old man in a cassock and a white hood, holding a large book in his left hand. His face, enframed in a gray beard, is raised ardently to the Madonna, who offers him a coarse woollen gown, which he seizes with his right hand, and holds to his breast. Behind him a monk with clasped hands, wearing a brown hood, is partly hidden by spirals of yellowish smoke, above which flutter two cherubs. Murky clouds roll in the dark blue atmosphere.

Canvas, 87 in. by 165 1/2 in.

Mentioned by Eduard Sack, in *G. B. Tiepolo*, 1910, as one of the master's lost works (p. 194, no. 353, and p. 230, no. 568); by Vinc. di Canal, in *Vite di Gr. Lazzarini* (Venice, 1732); by Boschini, in *Descrizione de tutte le pitture della città di Venezia* (Venice, 1733, p. 263); by Zanetti, in *La Pittura Veneziana* (Venice, 1771); these three writers include it among works by the master in the churches and collections of Venice, and describe it with the portion now removed from it, representing *Purgatory*.

From the Chapel of the Carmelites in Sant' Apollinare, Venice.



62. — TEPOLLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

63. — Alexander and Campaspe in the Studio of Apelles

Near a wide bay, opening between two fluted columns, Apelles, in a gown with a small hood, his cloak slung over his right shoulder, his palette in one hand, and his paint-brush in the other, is seated on a stool before his easel, on which is an oval canvas containing the sketch of a woman's head and shoulders. On the opposite side, Campaspe, the mistress of Alexander, is seated near a table, her face turned to the painter, her bare foot resting on a stool. She is dressed in white satin, which leaves her breast uncovered. Behind her Alexander, his brow bound with a laurel wreath, his hand on his hip, his legs crossed, looks to the side. Behind the table, which is strewn with jewels, an old woman holds a richly framed mirror. Through the bay is seen a court with figures, and a portico with a balustrade, adorned with a large statue in a niche.

Canvas, 16 1/2 in. by 20 1/2 in.

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

64. — Aurora (A FRESCO)

A young winged woman, covered with a yellow veil, is borne on a light cloud. There are flowers in her flowing black hair: she has sandals on her feet, and a cameo bracelet on her right arm. In her left hand she holds a torch. She is surrounded by chubby Cupids, some holding gaily coloured draperies, others a basket filled with flowers. Below is a carpet strewn with flowers, and two bats are put to flight by the dawn of day.

Canvas, 116 in. by 53 1/2 in.

From the palace of the Counts of Onigo, Treviso.



63. — TIEPOLO (G. B.).



64. — TIEPOLO (G. B.).

VECELLIO (TIZIANO), CALLED TITIAN
(1477-1576)

65. — The Virgin, the Infant Jesus,
and the Magdalen

The Virgin, in a red gown, a halo of stars round her chestnut hair, on which is laid a drapery of pale brownish muslin that falls over her right arm and shoulder, holds with both hands the Child, who stands on a round table, lightly draped in a thin white material. Beside them, turned in profile to the right, the Magdalen, her long fair curling hair hanging over her shoulder, a thin shawl over her yellow gown, offers a green vase to the Child, who takes it in his right hand.

Canvas, 38 1/2 in. by 30 3/4 in.

From the collection of the Borghese family.

—	—	Lord Radstock.
—	—	Captain Gillam.
—	—	Buchanan.
—	—	Sir John Pringle.
—	—	Mr. Foster.
—	—	Mr. Charles Cheel.

VELAZQUEZ (DON DIEGO DE SILVA Y)
(1599-1660)

66. — Still-life

On a stone block, two red-combed hens, one of which has gray plumage speckled with white, lie, their yellow legs tied together. On the edge of the block in front of them is a kitchen knife with a yellow handle. On one side are two pieces of mortadella, on the other, among some stalks of straw, ten eggs; one is broken, and the contents has run out. Above the table two dead turkeys hang by their beaks, their grayish plumage splashed as it were by their red wattles. Beside them are two full bladders also hanging from the ceiling by strings. A white bowl placed upon a pile of flat stones, contains the giblets of poultry. Yellowish gray background.

Canvas, 42 in. by 34 in.

From the collection of José Cañaveral of Seville, who sold it before his death to the Marquis de Jover of Cordova.



66. — VELAZQUEZ (DON DIEGO DE SILVA Y .



65. — VECELLIO (TIZIANO), CALLED TITIAN.

67. — Philip IV's Stag-Hunt

A wide plain extends to a river, on the further side of which rises a castle on the edge of a forest. Houses are scattered here and there between groups of trees. To the right a long avenue rises towards a first line of hills, and beyond these, a second and loftier line bounds the horizon.

A lively crowd animates the composition which is divided into two by the *carrera*, composed of two parallel walls of white canvas stretched on stakes; Philip and his grandees wait between these, grasping their hunting-knives, ready to despatch the deer driven along the *carrera* by hounds. Across the opening of the *carrera* is a high platform, the *tabladillo*, on which the queen and her ladies, in delicately coloured costumes, are seated beside three duennas in black dresses. Under the platform servants slaughter the animals which have escaped the knives of the sportsmen. All along the right barrier are eager spectators of the sight. Near the left barrier, there are only gentlemen on horseback, no doubt the nobles of the court. In the foreground, a group of richly dressed persons. In front of these, a white horse with a red saddle and a bay horse ridden by a man in a brown costume and a large felt hat. This horseman, whose features are like those of the portrait of Velazquez himself in *Las Meninas*, looks out at the spectator. Near him a huntsman with a hound in leash, a dwarf in a brown dress and white cloak, and a little further off, a group of three men, one of whom wears a red cap. In the right corner is a red coach with a black roof, harnessed to four mules. A sight-seer has climbed up on the back seat, and crouches to conceal himself from the grooms who stand by the mules. Near the left door is a rearing white horse. Five beggars are sitting or lying in the shade of the coach. Further on, horsemen are watching the hunt. A white horse gallops off without his rider. On the other side of the *carrera*, under the tall trees, persons on foot, groups seated on the ground, several green coaches with red curtains, horsemen alone or in groups, all contribute to the animation of the scene.

Canvas, 73 in. by 97 in.

Exhibited at the Grosvenor Gallery, London, 1886.

Described by Professor Carl Justi in *Diego Velazquez and his Century*, vol. I, pp. 386-388.

An inventory of the new palace at Madrid, dated 1772, mentions it under the number 381, as a hunting scene by Velazquez. The number 381 is painted on the picture to the left.

Joseph Bonaparte, king of Spain, carried it off in 1813, and sold it to Mr. Baring, afterwards Lord Ashburton. It remained for many years at Bath House, Piccadilly, and afterwards at the Grange, Hants, until the dispersal of the famous Ashburton Collection.



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BARTOLOMEO VENETO

(About 1505-1530)

68. — Portrait of a Man

Half-length, seated, turned three-quarters to the left, his black eyes fixed on the spectator. He has a strongly marked nose, very prominent cheek-bones, a long brown beard, and chestnut hair, on which he wears a red cap. Over a shirt of white linen sprigged with little black flowers he wears a black doublet with sleeves of scarlet and purple silk, trimmed with gold braid. His right hand, on the little finger of which is a ruby ring, is raised to his breast: his gloved left hand holds a glove, and resting against it is the pommel of his sword. Behind him is a green drapery, drawn back in large folds to show a landscape, where we see a garden with a lawn on which a large white dog is lying and a gentleman in a red mantle is walking. Farther off, a man-at-arms keeps guard at the door of a pavilion flanked by two towers. Beyond, crags and peaks dominated by blue rocks.

Panel, 27 1/2 in. by 23 3/4 in.

From Sir William Farrer's Collection.

BARTOLOMEO VENETO
(About 1505-1530)

69. — Portrait of a Man

Bust, full face, the brown eyes fixed on the spectator. On his brown hair he wears a large red toque over a cap of gold brocade. His red doublet has full slashed sleeves, and is cut out on the chest over a white pleated shirt. Under his left arm the chased pommel of his sword appears. In the background is a wooded valley, in which is a shepherdess with her sheep; in the distance, a range of hills.

Panel, 28 in. by 22 1/2 in.



60. — VENETO (BARTOLOMEO).



63. — VENETO (BARTOLOMEO).

FRENCH SCHOOL

CHARDIN (JEAN-BAPTISTE-SIMEON)

(1699-1779)

70. — Still-life (Turkey)

A turkey lies on a stone table, its wings spread, one foot in the air, the other hanging by a string to a nail. To the left of the bird are a bottle, a mortar, some onions and bay leaves, a spice-box, and a cork. To the right, two copper saucepans, a half-filled glass, and two oranges.

Signed.

Canvas, 37 1/2 in. by 49 in.

FRAGONARD (JEAN-HONORÉ)

(1732-1806)

71. — The Exodus

In the foreground, a fair-haired washerwoman, her sturdy arms and shoulders bare, kneels by the side of a dark stream fringed with rushes. Behind her is an older woman, holding a plump child on her lap. On the road which skirts the stream a large cart, with four iron-bound wheels descends towards an archway cut in the rock, beyond which is an undulating landscape, with a village in the background. A young woman in a pink striped cap, and a red bodice open at the breast, is seated on the straw in the cart, suckling a rosy infant. Near her is an old woman, her head covered with a light yellow shawl, and on the other side a young girl reclines, a blue ribbon in her fair hair, pressing a white dove against her cheek. Above them flutters a voluminous white veil, and behind them all kinds of garments and old possessions are piled up. All round the cart are the flocks of the party, goats, sheep, and a cow, and behind, two men with a horse. Green bushes, clinging to the rock, overhang the road. In the background, on a rocky plateau, is a town with large buildings.

Canvas, 51 in. by 37 1/2 in.

From the collection of Mrs. Jewsbury, Manchester.



70. — CHARDIN (J.-B.-S.).



71. — FRAGONARD (J.-H.).

FRAGONARD (JEAN-HONORÉ)

(1732-1806)

72. — Portrait of a Gentleman

Half-length, turned three-quarters to the left, the head slightly to the right. His white hair is rolled at the temples and fastened into a queue at the back. His expressive eyes gaze out into the distance: he has a large, fleshy nose and a scar across his right cheek. He wears a dark red coat, on which is pinned the cross of St. Louis, a white cravat with a lace jabot which falls over a waistcoat of gold brocade with red and green flowers, and lace cuffs. His right hand is thrust into the unbuttoned waistcoat. Under his left arm he holds a black cocked hat with gold braid, and in his left hand a cane.

Canvas, 35 1/2 in. by 28 1/2 in.

Reproduced in *H. Fragonard* by Georges Grappe, vol. I, p. 84.

LANCRET (NICOLAS)

(1690-1743)

73. — Rustic Dance

Three men and three women are grouped together against a vine-clad wall. One of the women, dressed in a low-cut blue bodice with a white ruffle round her neck, and an orange skirt with paniers, dances, accompanying herself with castanets. Her partner, in an olive costume and a brown hat, wears a garland of vine-leaves slung from shoulder to waist. Between them is a hurdy-gurdy player in a red cape. The two other women are seated on the right. One wears a light orange gown; the other, in a pink skirt and blue bodice, a pink cap with a white feather on her head, offers a lively resistance to a man who is trying to embrace her.

Canvas, 27 1/2 in. by 33 1/2 in.

From the Decazes Collection.

— — Fontmagne Collection.



72. — FRAGONARD (J.-H.).



73. — LANCRET (NICOLAS).

NATTIER (JEAN-MARC)

(1685-1766)

74. — Portrait of a Gentleman

He is seated on a cane chair, three-quarters length, nearly confronting the spectator, on whom his brown eyes are fixed, his face turned slightly to the left. A white wig enframes his plump face. He wears a black velvet coat with full skirts, showing a white cambric shirt under the unbuttoned waistcoat, and white cuffs under the wide sleeves. With his left hand he holds his right leg, which is crossed over his left. His right hand is laid on the edge of a marble-topped table with legs of carved and gilded wood. To the right, a fluted column.

Signed to the right on a stone pedestal : *Nattier* px. 1727.

Canvas, 58 in. by 45 in.

From the Château de Chiseuil, near Digoin (Saône-et-Loire).

VIGÉE-LEBRUN (M^{me} MARIE-LOUISE-ÉLISABETH)

(1755-1842)

75. — Portrait of the Artist's Daughter

Standing, life-size, three-quarters length, the figure turned three-quarters to the right, the face almost full to the spectator, on whom the laughing eyes are fixed. She seems to have arrived running; her long brown hair hangs down her back, and a short cloak flutters in the wind. She wears a full, greenish dress, one width of which is caught up into her girdle, to give greater freedom of movement. She has a necklace round her throat, and a narrow chemisette rises from the low-cut bodice. The upper part of her bare arms is covered by short white gauze sleeves with little round buttons: with her left hand, she holds up an apple exultantly.

Canvas, 42 in. by 39 3/4 in.

This picture was bought by M. Nicolas Bikoff at St. Petersburg, at the Alesandrowo Manufactory of Russian Gobelins tapestries. In 1879, Councillor Paul Delaroff bought it from the heirs of M. Bikoff.



75. — VIGÉE-LEBRUN (M^{me} M.-L.-É.)



74. — NATTIER (J.-M.)

EARLY ENGLISH SCHOOL

GAINSBOROUGH (THOMAS), R. A.

(1727-1788).

76. — Portrait of Miss Moleyns

Seated, life-size, three-quarters length, turned three-quarters to the left, the face almost full to the spectator, on whom the long, dark gray eyes are fixed. An immense edifice of powdered hair rises above the delicate oval of the youthful face, and a few curls hang from the nape of the neck to the bare shoulder. A narrow grayish ribbon is tied round her neck. She wears a dress of pearl-gray muslin, cut low with a bow at the breast. A scarf of cream gauze has slipped from her shoulders to her arms, and she holds an end of it in her left hand. Her right hand lies on her knee. A mauve mantle hangs from the arm of the red velvet chair on which she is sitting. Behind her, a brownish yellow drapery is caught up on the lower part of a column.

Canvas, 49 in. by 38 in.

From the collection of Gerald Clements Esq. of Cornwall, whose mother inherited it 50 years ago from the Moleyns family.

Miss Moleyns belonged to the family of Lord Ventry.



76. — GAINSBOROUGH (THOMAS), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

77. — Portrait of Mrs. Charles Tudway.

née Hannah Moore, wife of Charles Tudway Esq. M. P.
of the Cedars, Wells, Somerset.

Life-size, full length, seated in a large chair without arms, the back upholstered with red, turned slightly to the right, the face almost full to the spectator, on whom the black eyes are fixed. A head-dress of lace and pleated lawn covers the dark hair and enframes the oval face. Round her neck she wears a black ribbon, tied at the nape. She is dressed in a rich gown of green watered silk, trimmed with ruchings of the same colour, cut square at the breast, and with elbow sleeves. A red rose and a white daisy are fastened into her bodice. A lace fichu is drawn round her shoulders and crossed on her breast. Her sleeves are trimmed with three frills of white lace. In her right hand, on the wrist of which hangs a gold-embroidered reticule, she holds an open note-book. Her left hand rests on a round mahogany table, on which some flowers are lying, and holds a pencil fastened to the note-book by a cord. Near her, a casement window opens on to a sunny landscape, where sheep are grazing at the foot of trees. The background of the room consists of a red drapery.

Canvas, 90 in. by 61 in.

The picture comes from direct descendants of Mr. Tudway.



77. — GAINSBOROUGH (THOMAS), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

78. — The Charlton Children

(« SHOWING THE WAY »)

The daughters of Dr. Charlton, a physician, and friend of Gainsborough, whom the painter met, and who, at his request, showed him the way to their father's house.

They are represented in a landscape, against a leafy background, dressed in white and wearing pink sashes. The eldest, in a frilled cap, is seated, with flowers on her lap. The other is bare-headed and holds her hat in her left hand; she raises her right arm, and with her forefinger points in the direction to be taken. On the same side, the tower of an old castle is visible in the distance, under a lowering sky.

Canvas, 57 1/2 in. by 48 in.



GAINSBOROUGH (THOMAS)
The Charleston Children

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

79. — Portrait of Mr. Hammond,

East India Merchant, of London

He is represented in the middle of a painted oval, bust, life-size, turned three-quarters to the left, his eyes fixed on the spectator. His hair is powdered, and rolled above the ears. He wears a puce coat with a high collar, and a jabot of white muslin in the opening of his striped orange waistcoat. In his right hand he holds a paper inscribed : Lewis Corkran Esq. Bombay.

Canvas, 29 $\frac{3}{4}$ in. by 24 $\frac{1}{2}$ in.

This portrait was sent to his friend and representative in Bombay, and was for many years in India (Lewis Corkran Esq.).

Purchased from descendants of the family.

HOPPNER (JOHN), R. A.
(1759—1810)

80. — Portrait of Mrs. Manning and her Daughter

Mary, daughter of Henry Leroy Hunter, born July 4, 1771, married 1792 William Manning Esq., an eminent West-India Merchant, Director of the Bank of England and M. P., died 1847. The child is Caroline Catherine, married 1826 Col. Austen, M. P. died Jan. 1. 1894.

She is seated on a rustic bench, three-quarters length, confronting the spectator, her head turned slightly to the right, her eyes downcast. A red flower is fastened into her chestnut hair which is drawn over her forehead. She wears a dress of dark brown velvet, drawn in at the waist by a red girdle, and leaving her throat and arms bare. A chemisette of white muslin is worn under the low-cut bodice, and the short sleeves are trimmed with lace. With her right hand, in which she holds a few flowers, she draws a white gauze scarf over her knees. The child is turned to the left, her face and eyes towards the spectator. She has fair hair, and wears a white frock and red shoes. Her dress is cut low, and her bare neck is encircled by a coral necklace. In her clasped hands she offers her mother some blue flowers. To the left, a red drapery, and two plain columns, behind which is seen the dark foliage of a tree.

Canvas, 50 in. by 40 in.

Exhibited at the Royal Academy, 1805, no. 129, as *Mother and Child*.
Mentioned in *John Hoppner*, by W. Mc Kay and W. Roberts, p. 162.
From the collection of Mrs. Manning.



80. — HOPPNER (JOHN), R. A.



79. — GAINSBOROUGH (THOMAS), R. A.

HOPPNER (JOHN), R. A.
(1759—1810)

81. — Portrait of Lady Mary Arundell of Wardour,

née Lady Mary Granville, only daughter of George, 2nd Earl (and 1st Marquis of Buckingham); born July 8, 1787, married Feb. 26, 1811, James Everard, who succeeded his father, July 1817, as 10th Lord Arundell of Wardour. Died June 1, 1845.

She is seated on the ground, at the foot of a tree covered with creepers, turned three-quarters to the left, her eyes fixed on the spectator. She is fair, and wears an old-gold coloured gown, cut low, and a green sash; a rose is fastened into her bodice; her arms are bare. With her right hand she holds a portfolio on her knee, and there is a charcoal pencil-holder between her fingers; her left arm hangs by her side. To the right, against the tree, another portfolio. Background of park.

Canvas. 50 in. by 40 in.

Exhibited at Agnew's Winter Exhibition, 1902.

Mentioned in *A Description of the House and Gardens at Stowe*, 1838, p. 49, no. 125; and in *John Hoppner*, by Wm. Mc Kay and W. Roberts, p. 108.

Reproduced in the *Magazine of Art*, 1902.

From the Stowe Sale, 1848.

From the collection of the Duke of Buckingham and Chandos.

— — Lady Doughty, Tichborne Park.



81. — HOPPNER (JOHN), R. A.

LAWRENCE (SIR THOMAS), P. R. A.
(1769—1830)

82. — Portrait of Mrs. Raikes and her Daughter

Mrs. Raikes, *née* Bayley, a great beauty, married Mr. Raikes of Hull, whose brother, J. Raikes, was the friend of George IV. The memoirs of the latter, dedicated to Napoleon III, where published by Longmans in 1856.

Life-size, full-length, standing. She has chestnut hair and blue eyes; her lips are parted. Her dark velvet dress is cut very low, showing a white chemisette at the shoulders and breast. A brooch set with a large precious stone is fastened into her bodice. Her arms are bare; on the right she wears two bracelets, one of amber beads, the other of turquoises. Her left arm encircles the shoulders of her little daughter, whom she also holds with her right hand. A long red scarf lies over both arms. The child is standing on a chair. She has fair hair, and wears a white frock and little blue shoes fastened with blue ribbons. The pair are on the terrace of a country-house: to the right is a fluted column, to which a red drapery seems to be fixed; to the left is the stone balustrade of a flight of steps. The background is formed by a greenish blue sky above a wooded landscape bounded by blue hills in the distance: towards the horizon the clouds accumulate, gilded by the setting sun.

Canvas, 84 3/4 in. by 55 1/4 in.

Mentioned in *Sir Thomas Lawrence*, by Sir Walter Armstrong, p. 159.
Acquired from Captain Raikes.



32. — LAWRENCE (SIR THOMAS), P. R. A.

LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

83. — Portrait of Master Arbuthnot

The Arbuthnots are a Northamptonshire family, several other members of which were painted by Lawrence.

Full-length, confronting the spectator, the head turned three-quarters to the left. He is dressed in a dark velvet costume, with a broad belt. His long fair hair falls in curls down to the lace-trimmed opening of his jacket. In his left hand, placed on his hip, he holds his hat; his right hand is laid on the head of a large dog with long red hair and a white chest, who is sitting up on his hind legs with his mouth open. The group is placed on a knoll planted with trees, whence there is a view into a valley, under a stormy sky lighted up here and there by the setting sun.

Canvas, 53 3/4 in. by 40 in.

From the collection of Mr. White Webbs of Enfield.

LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

84. — Portrait of Mrs. William Locke

Elizabeth, daughter of Mrs. Jennings Noel, was a famous beauty. She married the second William Locke of Norbury, and was the mother of William Locke the third, and of Lady Wallscourt.

Standing, life-size, three-quarters length, the figure turned slightly to the left, the face almost full to the spectator, at whom the blue eyes gaze under their long lashes. She has brown hair, and wears a pink silk dress, cut very low. It is drawn in under the bust by a blue sash, and the short sleeves are trimmed with gold braid. Round her neck a coral necklace. A scarf of white gossamer is wound lightly over her arms, one of which is laid over the other. On a round table to the right with a crimson velvet cover stands a vase. Background of dark clouds growing lighter towards the centre.

Canvas, 49 in. by 39 in.

Reproduced in *Sir Thomas Lawrence*, by Sir Walter Armstrong, p. 64, and mentioned, p. 147.

From the collection of Lord Wallscourt.



34. — LAWRENCE (SIR THOMAS), P. R. A.



33. — LAWRENCE (SIR THOMAS), P. R. A.

LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

85. — Portrait of the Duke of Wellington

Bust, life-size, full-face, the gray-blue eyes fixed on the spectator. Gray hair and whiskers, prominent hooked nose, the lips compressed. He wears a soft white cravat under the high collar of his dark coat.

Canvas, 29 1/4 in. by 24 1/2 in.

From the collection of Colonel Ward.

— — Sir George Donaldson, London.

LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

86. — The Misses Hague («THE TWO SISTERS»)

Both have curling chestnut hair and blue eyes. One, in a white muslin dress, cut low, and leaving her arms bare, is seated, facing the spectator, holding a bunch of flowers in one hand, and a sheet of music in the other. Her sister, standing beside her, in a claret-coloured gown cut low over a white muslin chemisette, and fastened with a green sash, lays her right hand, in which she holds a bow, on her sister's shoulder, taking her left hand with the other hand, on the wrist of which are bracelets. To the left, a harp and a violin.

Canvas, 50 in. by 39 1/4 in.

From the collection of Sir George Donaldson, London.



36. — LAWRENCE (SIR THOMAS), P. R. A.



35. — LAWRENCE (SIR THOMAS), P. R. A.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

87. — Portrait of Lady Holland

Seated in a large red arm-chair, three-quarters length, life-size, the fresh, rosy face almost full to the spectator on whom the greyish-green eyes are fixed. A thin white scarf is tied round the top of her head turban-wise, and is fixed in front by a gold crescent set with diamonds. A few dark curls appear on her forehead, temples, and cheeks. Round her neck is a ruffle of white muslin. She wears a black velvet gown, with a vest of white lawn in front. A dark shawl is drawn round her shoulders, and she holds it together with both hands, one of which rests on her leg. On the left arm of the chair is a green cloak edged with tawny fur. Grayish green background.

Canvas, 50 in. by 39 1/2 in.



87. — RAEBURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

88. — Portrait of Mrs. Stewart-Richardson

Miss Elizabeth Ann Stewart of Urrard, Perthshire, eldest daughter of James Stewart of Urrard, married James Richardson of Pitfour. Their son, John Stewart Richardson, became 13th baronet.

Seated in an arm-chair, three-quarters length, life-size, turned three-quarters to the left, looking straight before her. On her chestnut hair she wears a sort of turban of white lawn. Round her neck is a white ruffle, which comes down to the opening of her red dress. She wears lace cuffs and her arms rest on the arms of the chair. On the right is laid the end of a shawl which is lying on the table beside her with some books and garments. Above and behind her, a drapery.

Canvas, 50 in. by 39 in.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

89. — Portrait of Lady Cathcart

Anne, eldest daughter of the Hon. Alexander Gordon, third son of William, second Earl of Aberdeen. She was born about 1770 and married in 1795, James Cathcart of Knokdolian Castle, Ayrshire, and of Genoch. She died in 1837.

Seated, three-quarters length, her figure turned slightly to the right, her face full to the spectator, on whom her blue eyes are fixed. The curls of her chestnut hair, parted on the forehead, fall almost to her eyes. She wears a black velvet cloak, opening over a white lawn dress cut very low. Her hands are crossed on her knees; the right hand concealed by the left, on which there is a ring.

Behind her is a low wall, beyond which trees and bushes appear.

Canvas, 20 1/2 in. by 24 in.

Probably painted about 1810.



39. — RAEBURN (SIR HENRY), R. A.



33. — RAEBURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

90. — Portrait of James Veitch, Lord Eliock.

Born 1712, advocate, Sheriff of Peebles, and M. P. He was raised to the Bench as Lord Eliock in 1760. He was a friend and correspondent of Frederick the Great of Prussia. Died in 1793.

Seated in his arm-chair, full length, life-size, turned three-quarters to the left, the face almost full to the spectator, on whom the eyes are fixed. Long white hair enframes his clean shaven face, in which a long, prominent nose overhangs the closely compressed mouth. He is dressed entirely in black. His short breeches are fastened at the knee with black satin ribbons over black stockings. His low shoes are ornamented with silver buckles. His arms rest on the arms of the chair. Two books lie on a table to the right covered with a cloth, one end of which is turned up, showing other books on the ground. A drapery drawn back from a window reveals a landscape illuminated by the setting sun.

Canvas, 80 $1\frac{1}{2}$ in. by 56 $1\frac{1}{4}$ in.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

91. — Portrait of Squire Johnston

Three-quarters length, seated in a red arm-chair, life-size, turned three-quarters to the left, the black eyes looking into the distance. His hair and whiskers are almost white; he wears a dark blue riding-coat, black waistcoat and breeches, and a soft white cravat. His right hand rests on his knee, his left hand, holding a book, is laid on a table covered with a cloth, on which are an inkstand, a quill pen, and some papers. Behind him a heavy dark red drapery, drawn up on a column, reveals a wooded landscape.

Canvas, 40 in. by 38 in.



91. — RAE BURN (SIR HENRY), R. A.



92. — RAE BURN (SIR HENRY), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

92. — Portrait of the Reverend John Home.

Born 1724, entered the Church, but his tragedy, *Douglas*, giving offence, he resigned his parish; wrote *A History of the Rebellion of 1745*. Died 1808.

He is seated in a red arm-chair, three-quarters length, turned three-quarters to the left, looking up. His clean shaven face is enframed in long gray hair. He wears a green coat with a high collar, over a white muslin cravat, a light brown waistcoat, and dark blue breeches. His right arm rests on the arm of the chair, the forefinger extended; the left the same, but the hand hanging over the chair-arm is only partly visible. The background is formed by a heavy red drapery caught up on the left over an open window, through which we see trees and clouds illuminated by the setting sun.

Canvas, 41 in. by 32 1/2 in.

Engraved in line by Haig and by A. Birrell.

Exhibited at the Raeburn Exhibition, London, 1876.

— — — Loan Exhibition of Scottish National Portraits, 1884.

Mentioned in *Sir Henry Raeburn*, by Sir Walter Armstrong, page 104.

From Admiral Ferguson's Collection.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

93. — Portrait of Mrs. Craigie Halkett

Bust, life-size, turned three-quarters to the left, the face almost full to the spectator, on whom the gray eyes are fixed. A white pleated cap trimmed with a black ribbon surrounds the head; a few locks of the chestnut hair lie across the forehead. She wears a dark dress with a white chemisette, and a light shawl embroidered with flowers over her shoulders.

Canvas, 30 in. by 24 1/2 in.

Raeburn Exhibition, 1876.

Scottish National Exhibition, Edinburgh, 1908.

Mentioned in James Creig's *Sir Henry Raeburn*, p. 47.

— — — Sir Walter Armstrong's *Sir Henry Raeburn*, p. 104.

From the collection of Mr. W. H. B. Sands.

— — — Mrs. Lindsay, Edinburgh.



93. — RAEBURN (SIR HENRY), R. A.



92. — RAEBURN (SIR HENRY), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

94. — Portrait of Mr. Barwell and his Son

He is seated in an arm-chair before his writing-table, turned three-quarters to the right, his face to the left, looking at the spectator. His gray hair is rolled at the temples: he wears a red jacket opening over a green waistcoat with gold trimmings and buttons, a white cravat, the lace jabot of which fills the opening of the waistcoat, black breeches, gray stockings, and low shoes with buckles. His left hand is on a document which lies on the bureau beside an inkstand: his right hand, holding a quill pen, hangs by his side: his little son clasps his right arm with both hands. The child has fair hair, and is dressed in pink, with little red buckled shoes. He is turned to the right, and looks at the spectator. Behind him is a white dog with reddish brown ears. On the floor is a Persian carpet. The background is formed by a heavy red and brown drapery, showing on the right a book-case, full of massive folios, to which a map is fixed.

Painted in 1771.

Canvas, 79 in. by 56 $\frac{3}{4}$ in.

Engraved by Dickinson.

Mentioned by Sir Walter Armstrong in *Sir Joshua Reynolds*, p. 192.

Exhibited at the Royal Academy, London, 1907.

From the collection of Sir Horatio Davies, London.



94. — REYNOLDS (SIR JOSHUA), P. R. A.

ROMNEY (GEORGE)

(1734-1802)

95. — Portrait of Mrs. Mingay.

Wife of James Mingay, K. C., died at Maidstone, Feb. 1. 1817.

She is sitting on a red seat, full face, three-quarters length. Her head, with its rich chestnut hair, is turned slightly to the left, her blue eyes are fixed on the spectator. She wears a white muslin dress with a blue sash round the waist. Her arms are bare to the elbow, and her hands crossed on her lap. Behind her, a column and a red drapery. To the left, on the further side of a balustrade, is a group of trees in a meadow. The sky is covered with heavy greenish clouds, and on the horizon, with white clouds tinged with pink.

Canvas, 50 in. by 40 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 107.

Bought from Dr. Macpherson Lannie of Devonshire. It was given to his father (also a doctor) by a lady whose life he saved 50 years ago. His son inherited it.

The pendant, *Portrait of James Mingay*, is in the Widener Collection, Philadelphia, U. S. A.

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Mrs. Charnock.

Wife of John Charnock Esq.,
married secondly Thomas Hamilton Esq. of Gilkerzeleugh.

Seated on a stone bench overgrown by moss and grass, turned three-quarters to the left, nearly full length, her face almost full to the spectator, on whom her eyes are fixed. She wears a low white dress, which leaves her arms bare to the elbow. On her fair hair, which falls in curls on her shoulders, is a sort of white turban. Her right arm rests on a balustrade, the hand supporting her head. Of her left hand two fingers are also visible on the balustrade, and on one of these is a wedding-ring. She is seated at the foot of some large trees. To the left there is a view of a woody landscape across a lake.

Canvas, 48 1/2 in. by 39 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 28.

From the collection of Mr. A. Sanderson, Edinburgh.



96. — ROMNEY (GEORGE).



95. — ROMNEY (GEORGE).

ROMNEY (GEORGE)

(1734—1802)

97. — The three Gosling Children

In a corridor communicating with a flight of wooden stairs are three children. At the bottom of the steps a little girl with fair curls, in a white dress which leaves her neck and arms bare, holds a bowl under a trickling stream of water flowing from the mouth of a mask against the wall. A few steps higher up, an elder girl, also with fair curling hair, in a low necked, short-sleeved white frock, with a wide pink sash, turns her face to the spectator, and holds out her right hand to her sister, while with her left hand she supports a younger child in a white cap with blue ribbons, seated on a projecting portion of the wall. Beside him is a cage with gilded bars containing a bird. The background is of a grayish yellow tone, gradually merging above into dark brown shadow.

The children represented were : Francis, Caroline, and Elizabeth. Francis is the little boy seated by the cage.

Canvas, 59 in. by 47 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 62.

From the family.

ROMNEY (GEORGE)

(1734—1802)

98. — Portrait of Colin Dunlop of Carmyle,

Lord Provost of Glasgow (1770-1772).

Seated in an arm-chair, turned three-quarters to the left, the eyes fixed on the spectator, three-quarters length. His face is enframed in long gray hair. Round his neck, a white cravat tied in a large bow. He wears a coat with a wide collar, and knee-breeches. His arms rest on the arms of the chair. His left hand is laid on his thigh.

Canvas, 44 in. by 33 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 48.

ROMNEY (GEORGE)
(1734—1802)

99. — Portrait of Mrs Clark

Half-length, life-size, almost full face, the brown eyes looking straight before her. A few strands of auburn hair fall on her bare shoulders. She wears a black dress over a white muslin chemisette, and round her neck a coral necklace. One of her bare arms rests on a stone pedestal.

Canvas, 29 1/2 in. by 24 1/2 in.



98. — ROMNEY (GEORGE).



99. — ROMNEY (GEORGE).

ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Richard Brinsley Sheridan,
Poet, Dramatist, and Politician.

Standing, full-length, life-size, nearly full to the front, the head slightly turned to the left, the gray-blue eyes looking straight before him. His powdered hair is rolled over his ears. His long brown riding-coat, which has a high collar and a mauve lining, is fastened by one button over a white satin waistcoat, filled in at the opening by a white muslin cravat. He wears black satin breeches with silver buckles at the knees, white stockings and low shoes with silver buckles. In his left hand he holds his black hat; his right is laid on a sort of low scaffolding formed of large beams. To the left, trees and bushes; to the right, a hilly wooded landscape under a cloudy sky.

Canvas, 80 1/2 in. by 44 in.



100. — ROMNEY (GEORGE).



ROMNEY (GEORGE)
The Easting Children







